

Queer performance as a major
New College to offer new program
this fall; festival next month.

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On the ropes
Unique TG substance abuse
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Broadway legends in SF
Michelle Lee, Lucie Arnaz,
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BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

B.A.R. exclusive Prisoner reveals role in 1985 murder

by Ed Walsh

Mark Smith, the ailing gay prisoner at the center of California's debate over parole, is getting support from an unexpected source: the "hostile" co-defendant in his 1985 murder case, Kevin Leigh.

In an exclusive interview with the *Bay Area Reporter*, Leigh confessed that he, not Smith, killed the victim, although he said that Smith was a participant in the crime.

"He should be released. He's not the primary [participant in the murder]," Leigh said in an hourlong telephone interview from the state prison in Soledad, in Central California. "He shouldn't be denied parole on the basis of what occurred. His health is failing. It's time for him to go home."

The victim, Rick Diamon, was shot and drowned in a creek in Topanga Canyon in rural Los Angeles County in February 1985. Leigh said the killing followed a confrontation with Diamon, 28, for allegedly supplying tainted cocaine. Leigh said Diamon, a reputed drug dealer, "cut" a supply of cocaine, possibly diluting it with "bikers' fluid." Leigh said the plan was to teach Diamon a lesson by leaving him in the middle of nowhere without his wallet or shoes.

A group of people including Diamon, Smith, and Leigh rode in a limousine to a remote area where Diamon's boots and wallet were taken from him. Leigh said that Smith and Diamon argued on the edge of an embankment before Diamon either fell or was pushed down to a creek. Leigh stated that to further scare Diamon, Smith fired several shots into the darkness. Leigh added although Smith didn't intend to hit Diamon, he was struck in the leg and arm.

"I was surprised that he hit him at all," Leigh explained. "I don't think either of us knew he was hit until afterwards, until reading it in the [case] paperwork."

"If Mark really wanted to shoot him, he would have done it at the top of the embankment while he could see him," Leigh added.

After the shots were fired, Leigh said, Smith told him "to go get him."

Leigh, who was 21, said that he was "infatuated" with Smith, then 29, and felt manipulated into obeying him.

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Kevin Leigh



Lynch 'reopens' the center's doors

by Matthew S. Bajko

It's as if Thom Lynch is opening the doors to the LGBT Community Center for the first time.

Lynch, hired to replace ousted executive director Brian Cheu, is throwing open the Market Street building's doors to everyone and anyone who has an idea on how to pull the center out of its economic hole, and to some, its isolation from the community.

It is a Herculean task. But one Lynch is confident he can conquer.

"I think there is a renewed excitement about the center. I really do. When I talk to people, I see in their eyes what the center can be," said Lynch, who took his first day off since starting work on June 23 today (Thursday, July 24) to celebrate his 44th birthday. "I know there are a lot of people who have been really disappointed in what's happened at the center over the last year or two. And everybody has an idea of what it should be doing. Almost universally, everybody is excited about the center doing something."

Entering its second year of operation with a \$1.5 million budget – half of what center officials originally had budgeted for during its first year – San Francisco's center already

ranks in the top five of America's largest gay centers. Yet the center remains on shaky financial ground.

The center still has \$2.3 million in debt and only this week settled a mechanic's lien that contractor Nibbi Brothers Construction had placed on the building. Neither Lynch nor Larry Nibbi, an owner of the company, would disclose the terms of the deal, citing confidentiality clauses.

"You are never happy when these things happen. We obviously are moving on and wanted this to end without going to full-scale litigation. So I guess this was the best result we could expect under the circumstances," Nibbi told the *Bay Area Reporter*.

Despite the fight over the contractor's bill (the building cost more than \$15 million to construct) Nibbi said it has not negatively affected the company's desire to work with the gay community.

"It hasn't affected us at all. We would appreciate the opportunity to work with other LGBT entities," he said. "I think this was just a once in a ... you know once ... this is not an indication of any individual or any person. It is just a situation that didn't work out."

With the legal dispute behind him, Lynch said he is hopeful he can renegotiate the terms

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LGBT Community Center Executive Director Thom Lynch, center, talks with board co-chair Scott Wiener as Randi Gerson looks on.

FIRST OF TWO SECTIONS

AIDS Walk money drops \$400K

Revenue declines for third straight year
by Cynthia Laird

Mirroring fundraising dips seen by many other Bay Area nonprofit agencies, last Sunday's San Francisco AIDS Walk took in \$400,000 less than the 2002 event, San Francisco AIDS Foundation officials said. That translates into less money for 33 Bay Area HIV/AIDS groups that participate in the annual event.

The total take from the July 20 AIDS Walk was \$3.1 million, according to Craig Miller, producer of the event for SFAF. Last year's walk brought in \$3.5 million, and the AIDS Walk in 2001 raised \$3.8 million, according to SFAF spokesman Redge Norton.

Despite the reduced amount of money, SFAF nevertheless hailed the event a "success." Approximately 20,000 people participated in Sunday's walk through Golden Gate Park, down from 25,000 participants a year ago.

"It really reflects on the local economy. We are really pleased, considering everything, that people came out to the park to raise funds," Norton told the *Bay Area Reporter* on Monday, July 21. "It was a really great day. People were there for different reasons and everyone has a story [about why they walk]."

But the decreasing revenue from AIDS Walk – now in its 17th year – means that many, if not all, of the benefiting agencies will receive less funds this year. Funds for the AIDS Walk are awarded based on a community grant process run by the Horizons

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New drag king crowned



Max Voltage, left, won the eighth annual San Francisco Drag King contest before a packed house at SomArts Sunday, July 20. Pictured with Max Voltage is "Eva Ning." The contest, a Drag Strip Production, saw several contestants compete for the title. Other activities during the event included workshops for drag kings and an art exhibition.

Gay groups plan marriage ruling party

by Matthew S. Bajko

Several gay groups are planning what they hope will be a celebration in the Castro the day a ruling in a historic marriage rights case is announced.

Similar to the gathering held in June when the United States Supreme Court overruled the nation's last remaining sodomy laws, another party is planned for the day the Massachusetts Supreme Judicial Court releases its ruling in a case involving seven couples' fight to wed.

The same-sex couples sued the state for not granting them marriage licenses. Due to the recent sodomy ruling and Canada's decision to allow gay couples to marry, many gay rights leaders anticipate a favorable ruling in the case.

The ruling had been expected by July 15, but the court extended its deadline. The decision could come any day now.

At 5 p.m. the day the ruling is announced, Marriage Equality California is asking people to gather at Harvey Milk Plaza to celebrate the ruling. There will be speakers and organizers hope to fly the Massachusetts flag.

"We will have champagne glasses filled with cranberry juice for toasts. We urge people to come with Red Sox, Celtics, or any Massachusetts sweatshirt you might have or even better, come in wedding garb," Molly McKay, northern California executive director of MECA, said in an e-mail invite about the planned party.

Boston native Thom Lynch, the new executive director of the LGBT Community Center, has invited

revellers to march down Market Street to the center after the Harvey Milk Plaza event. Once there, Lynch and his staff will host a "Boston Tea Party" with Boston creme pie and Boston baked beans for all.

Lynch said he has not decided what to do in the event that the ruling is against the couples' petition. Though a dumping of tea into a mock Boston Harbor could be in order. ▼

Correction

In the July 17 article about a Castro bar sale ["Detour to reopen in August; remodel of The Patio space progresses"], a statement about the lease for the former Manasek art store space should have been attributed to Les Natali, owner of the Badlands and the Detour, not to Don Minke, the former owner of the Detour.

Natali said he is still hopeful he and Greg Bronstien, owner of the Bar on Castro and leasee of the Manasek space, can reach an agreement about the store. As reported in the story, the two men both would like to expand the Detour into the adjacent store to create a dance bar.

"Greg and I, I believe, are still talking and still negotiating and I hope we can work something out together on the Manasek space," Natali said.

The Bay Area Reporter regrets the error. ▼

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Town hall meeting addresses speed problem

by Matthew S. Bajko

Crystal use among gay men dominated the discussion Saturday, July 19 at a town hall meeting Supervisor Bevan Duffy convened at Magnet in the Castro.

While the conversation touched upon everything from plans for this year's Halloween party in the Castro and Duffy's "Castro Renaissance" program, drugs and their impact on the neighborhood emerged as the number one concern.

"I am not going to say drugs are bad. I am not the gay Nancy Reagan. But [speed] is an incredible gateway to seroconversion," Duffy told the more than 50 people who attended the meeting at the recently opened gay men's health clinic on 18th Street.

In describing how he first came to realize there was a speed epidemic, Duffy said that he "felt an iceberg in our community, a glacier submerged that many of us are colliding with."

Duffy, who spoke for 30 minutes before opening up the meeting for questions, said, "Crystal is attractive to people who don't feel connected."

Even before taking office, Duffy made tackling the speed epidemic among gay men a top priority. Since being elected, he has held a community forum on the topic, and in recent weeks, he has met with substance abuse and public health officials to map out strategies to tackle the problem.

And at various meetings he attends in his district, whether it is in



Supervisor Bevan Duffy during a light moment at his town hall meeting.

the Castro, Noe Valley or Glen Park, Duffy continues to raise his concerns about how speed use is decimating the gay community and leading to higher rates of sexually transmitted diseases and HIV.

During the Castro town hall meeting, Duffy offered several ideas on how to tackle the problem. They ranged from ensuring the Castro Country Club, which offers a sober place for gay men dealing with addictions, remains open to enlisting porn stars as spokesmen against crystal use.

Just as the men in porn movies have set norms on sexual behavior and personal hygiene, Duffy said he wants to work with Falcon Video models to establish as a norm that crystal use will not be acceptable to the gay community. In addition, he

suggested men who have lost their boyfriends to speed could be spokesmodels as well about the drug's devastating effects.

"They are a voice who could speak personally about it," said Duffy.

And at the behest of one woman who lives near Collingwood Park, he pledged to bring up the issue with Castro bar owners next month. The woman said the drug dealing in the park is due to the customers of the bars in the area.

"They aren't aware of their im-

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Mike Salinas memorial set for Thurs., August 7

by Cynthia Laird

A memorial celebrating the life of former Bay Area Reporter news editor Mike Salinas will be held Thursday, August 7 in San Francisco, family and friends have announced.

Mr. Salinas died July 14 in his New York City home. He was 46. The August 7 celebration will be held from 6-9 p.m. in the Gazebo Room (above the South Tower entrance) at California Pacific Medical Center, Davies Campus, located at Duboce and Castro streets. There is a paid parking lot next door and the medical center is one block from the N-Judah Duboce Park Muni stop.

People can RSVP at jimproven@yahoo.com. ▼

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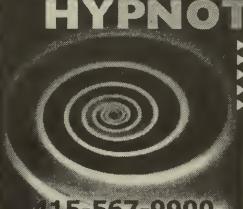
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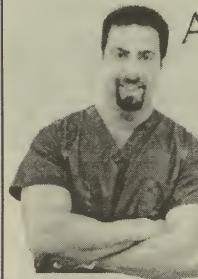
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Cops still investigating Tenderloin murders

by Dennis Conkin

A June 28 multiple murder and suicide in the Tenderloin that left three men and the killer dead remains under investigation, according to Lieutenant John Hennessey, head of the San Francisco Police Department's homicide unit.

Although two of the men were openly gay — and reports are that the third was transgender — Hennessey told the Bay Area Reporter that calling the brutal killings a hate crime, or saying there was an antigay basis for the murders, was premature.

"The motive is still under investigation," Hennessey said. "In all fairness, the guy had a myriad of issues — with a lot of people."

Hotel residents Paul Howard, 60, and Louis Williams, 51, and Market Street resident Carlin Satterwhite were gunned down at the Dalt Hotel, 34 Turk Street, by John Bravard, who lived at the hotel for almost 15 years, after an argument hours earlier when Bravard and Howard had bumped into each other in the hotel's lobby.

Bravard allegedly returned to the hotel at about 4 p.m., killed Williams with a gunshot wound to the head and then shot Howard

and Satterwhite, and critically wounded the husband of a hotel desk clerk, who was later found to be paralyzed as a result of injuries.

Bravard, a mentally ill former Vietnam veteran with auditory hallucinations, was well-known at the hotel for his temper and for provoking residents to see how they would react, according to reporters.

Although police have not yet assigned an antigay motive to the homicide, Bravard was a homophobe, according to Garrett Jenkins.

Jenkins, a well-known community activist in the Tenderloin, told reporter Adriel Hampton of the *San Francisco Examiner* after the murders that Bravard was known to be homophobic — and a bully — and said that Bravard heard voices.

"He was a ticking time bomb," Jenkins also told the *San Francisco Chronicle*.

Bravard had several registered weapons in his possession as well as unregistered weapons but Hennessey declined to comment on the make or caliber of the semi-automatic handgun used to kill the three men and wound a third.

According to San Francisco Medical Examiner office reports, Howard was found slumped in a

hotel chair when paramedics arrived and was taken to San Francisco General Hospital where extensive emergency measures proved fruitless and he was pronounced dead of multiple gunshot wounds.

Satterwhite was also shot in the head, according to Medical Examiner reports.

With more than 100 police and paramedic personnel responding to the scene, several blocks in the area were also closed off. Police snipers took up posts on neighboring rooftops, according to reports, and a SWAT team entered the building in a search of the killer.

After Bravard was determined to be hiding in his fourth floor room, police threw two concussion grenades into the premises and entered, only to discover that he had committed suicide by a gunshot wound to the head.

In addition to the police department homicide investigation, the matter is also under investigation by hotel owner and operator, Tenderloin Neighborhood Development.

Community United Against Violence continues to track the case as well, according to Terry Person-Harris, the agency's executive director. ▼

PAWS offers Fun Run training through summer; discussion tonight

by Zak Szymanski

For those who enjoy raising money for worthy charities but find it hard to motivate themselves to do all the leg work, Pets Are Wonderful Support seems to have found the solution by encouraging and organizing team participation.

In preparation for its annual Fun Run, which takes place this year on September 14, PAWS is spreading the word that group activities make fundraising more community-oriented and physical exertion more fun. And the organization is also hosting weekly trainings for the upcoming event, with group runs being held every Sunday at 10 a.m. in Chrissy Field.

"Oh yeah," cooed an enthusiastic Ned Howey, volunteer coordinator for PAWS. "We are all about the teams this year."

Founded in 1987 to specifically help those with AIDS, PAWS provides pet care to people with debilitating illnesses to ensure that they don't lose their animal companions at a time when they most need the emotional support. Working from the belief that pets can have healing powers in providing comfort and love and easing the depression and despair that comes from battling long-term illnesses, PAWS currently provides direct support to 370 clients and 500 companion animals. Its services include dog walking, litter box cleaning, foster care, home feedings, a food bank, and veterinary transportation.

The Fun Run is a 5K noncompetitive event in Golden Gate Park that invites dogs and their

humans, animal lovers, and charitable givers of all stripes to enjoy the outdoors in a way that benefits a variety of species.

More teams have registered for this year's Fun Run than in previous years, said Howey, with over 23 teams signed up already.

"Usually it's individual runners that sign up," noted Howey. "Although the Fun Run has had teams in the past, it's nothing like what we've got now: church groups, youth groups, dog walkers, businesses. We've got all different kinds of teams of people who are planning to do the Fun Run. It's really exciting."

There are added incentives to signing up as a team, including a special team picnic blanket at the Fun Run, rewards to teams for the highest money earned, a champagne brunch for high earning teams, and a team members' parade to begin the event.

Teams are able to give visibility to their own organizations through their participation, as well as show support for PAWS in large numbers.

For PAWS, the turnout thus far has been encouraging, but Howey wants more people to consider organizing their work or social buddies and registering their groups for September's Fun Run.

"It celebrates community building, raises more money, and gives exposure to businesses and organizations that form teams," he said. "And it tends to be more fun for an individual to run with a team."

More information on the Fun Run and its weekly trainings, team incentives, and registration, can be found at www.pawssf.org, or by calling (415) 241-1473.

Discussion tonight

Also on the PAWS front is a discussion tonight (Thursday, July 24) that highlights research findings about pets and emotional support, including strategies to solve problems facing homeless pet guardians.

Presented by Emilia Wong, PAWS veterinary extern and University of California, Davis veterinary student, the discussion will cover current research about the role of pets as emotional support, with a focus on disadvantaged human-animal families. The presentation will also include practical information about how local veterinary, public health, and homeless advocacy groups can collaborate to help these families.

While studies have shown that populations of people facing significant life challenges — such as homelessness or bereavement — are often more attached to, and derive more health benefits from pets, most communities offer few, if any, resources to assist such individuals in keeping their pets, said Wong.

"San Francisco has a great start in offering care for pets of disadvantaged families, but a cooperative effort between community groups is needed to provide truly comprehensive care," said Wong. "I hope to contribute to this effort by presenting examples of organizations already providing such care as well as the research demonstrating the need for such organizations."

Tonight's discussion takes place at 7 p.m. in the PAWS office, 1121 Mission Street, in San Francisco. More information on the discussion is available by calling (415) 241-1463 or e-mailing veterinarian@pawssf.org. ▼

COMMUNITY NEWS

Gay AWOL Marine to speak in San Francisco

by Zak Szymanski

When Stephen Funk, 20, turned himself in earlier this year for deserting his United States Marines unit based in San Jose, he filed for conscientious objector status, and immediately garnered the wrath of military supporters and the praise of peace activists nationwide.

"I refuse to kill," said Funk in his initial statement in April.

When Funk also came out as gay, however, his motives suddenly became suspect to many, and even some in the antiwar camp questioned his integrity for joining and leaving a homophobic institution without making his sexuality a central issue.

He has been called everything from "unpatriotic" to a "coward" (although Funk reportedly would not have been in combat; his duties would have been to motivate

others to kill).

Lov him or hate him, Funk is returning to the Bay Area this weekend, on leave from his base in New Orleans, where he has been stationed for the past several months.

Originally expecting an administrative punishment — he fled when his unit received deployment orders to Iraq, but thus far has simply exercised his right to conscientious objection — Funk has since been ordered to stand trial in August, which could result in a conviction and jail time.

Funk is receiving pro bono legal representation, but related travel and research costs are adding up to tens of thousands of dollars. On Sunday, July 27, a San Francisco gathering will give guests a chance to speak with Funk, learn more about peace activism, and support all Americans' right to protest war.

The event will take place from 1-3 p.m. in a Castro residence, and

those interested in attending are asked to RSVP for the location. Donations are requested, but no one will be turned away for a lack of funds. All money raised will go directly to Funk's legal defense fund.

"Killing is the most heinous act humans commit," said organizers of the event. "We must support someone's right to refuse to kill even if they are about to go into battle and suddenly realize they can't do it."

A second benefit is planned for Wednesday, July 30 in Berkeley. Hosted by the Not in Our Names Project, Funk is expected to attend a dinner at the Unitarian Universalists Fellowship Hall, 1924 Cedar Street, at Bonita, from 6:30 to 9 p.m. A \$10 minimum dinner donation is requested, with proceeds going to Funk's legal defense fund. The fellowship hall is about a 15-minute walk from the downtown Berkeley BART station.

Activists will also host a rally on Monday, August 11, the first day of Funk's trial, at 5 p.m. at Harvey Milk Plaza in the Castro.

Those who cannot attend the upcoming events but wish to support Funk — or take a stand for a person's right to be a conscientious objector — can send donations to 1230 Market Street #111, San Francisco, CA 94102.

To attend Sunday's event, e-mail meccacarta@aol.com for more information. For more information on the Berkeley dinner, call (510) 444-6466. ▶

New College to offer queer activist performance degrees

by Zak Szymanski

The best and most effective queer activism often involves theatrical presentation, and likewise, some of the best artistic performance is politically oriented. Finally, an academic institution has recognized that both forces are influential enough to be worthy of comprehensive study.

A bachelor of arts, master of arts, and master of fine arts in queer and activist performance will be offered at the New College of California beginning with the 2003 fall semester.

Presented in conjunction with the Experimental Performance Institute, the bachelor's degree in humanities with an emphasis in experimental performance and the master's and master's of fine arts degrees in creative inquiry with an emphasis in experimental performance are the first programs of their kind at an accredited institution, and aim to "reflect the wisdom and vision of two generations of activists and artists," according to EPI spokesman Zachary Barnett.

The programs are sponsored in the B.A. program by former supervisor and current New College professor Harry Britt, and the MA/MFA programs will be under the direction of pioneering gay activist Judy Grahn.

Barnett, himself a performer and director, has joined with fellow activist artists, including Dwayne Calizo and Erika Shuch, to develop a curriculum that combines "the professional development of a traditional conservatory, the boundary crossing aesthetics of experimental theater and the politics of activist and queer performance," he said.

The intensive programs will span three semesters with the goal of preparing graduates for an alternative career in the performing

arts, taking students through the development of writing, theater, dance and vocal technique, and composition. Concentrations are performance activism and queer performance, and serve to provide a larger cultural and historical context for creative work.

"All three programs are designed to fuse personal vision, artistic discipline, and cultural transformation in and across the mediums of dance, theater, voice, and writing for performance," according to Barnett. "The structure emphasizes community building as well as an understanding of the historical and cultural context and impact of the emerging work."

Learning and training occurs within communities and through independent study and culminates with artistically innovative and socially provocative works of experimental theater and performance.

To celebrate the new programs, EPI will present "The Faultline Festival," a weekend of experimental performances, panels, and parties, beginning with a "Quickie Fest" preview on Thursday, July 31 at 8 p.m. Faultline performances by emerging artists are Friday, August 1, and Saturday, August 2, at 7:30 p.m. A panel discussion entitled, "What Defines San Francisco's Alternative Performing Arts?" will be held Saturday, August 2 at 3 p.m. and 4:30 p.m.; and workshops — which provide a sampling of the new fall courses — are offered Saturday and Sunday, from 10 a.m. to 2 p.m. The festival wraps up with a block party on Sunday, August 3, which highlights EPI and other New College programs. Performance tickets are \$7-\$12 sliding scale, and all other events are free. The festival will take place at New College, 777 Valencia Street, between 18th and 19th streets.

For more information on the new degree programs or next weekend's festival, call (415) 437-3487, or e-mail info@epiarts.org. ▶



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AIDS Walk needs revamping

Something just isn't adding up regarding the San Francisco AIDS Walk.

Last Sunday's 17th annual AIDS Walk brought in a total of \$3.1 million for the San Francisco AIDS Foundation and 33 other AIDS organizations serving clients in five Bay Area counties. At first glance, one would think that by any measure, the AIDS Walk was a successful event, and organizers claimed just that. But upon further examination, it turns out – as we report this week – that of the \$3.1 million raised, only \$370,000, or 11 percent, will be going to organizations other than SFAF. That's a paltry amount by any standard and demonstrates that the formula for dividing up the funds must be changed so that a greater percentage of the money goes to those 30-plus community organizations.

Yes, the Bay Area is mired in an economic slump and yes, virtually every nonprofit has suffered. A lot of well-off dot-commers lost their jobs and, hence, no longer have the money to donate to charitable causes. Businesses have been downsizing and reducing the amount of corporate giving. And, when it comes to AIDS, there may be a certain amount of donor fatigue. But as we well know, AIDS is not over and people living with HIV or AIDS still need help dealing with myriad issues, from being able to afford their medications to securing housing, food, and benefits counseling. The Bay Area has responded to the epidemic with more generosity than most parts of the country, and for that, donors, volunteers, and service providers are to be commended. AIDS service organizations are increasingly being asked to do more with less, which is why the disparity in the AIDS Walk funds is so troublesome.

Of the \$3.1 million raised at this year's event, SFAF officials told us that \$720,000 is earmarked for other groups. But upon further questioning, we learned that a huge chunk of that amount – \$350,000 – actually goes to needle exchange, which is run by SFAF as a separate nonprofit entity. That leaves just \$370,000 for the rest of the organizations. In 2002, the AIDS Walk brought in \$3.5 million; of that, SFAF itself received \$1.35 million, and \$820,000 was left for other nonprofits, but again, most of that

money went to needle exchange, leaving just \$470,000 that went to the others. At press time, SFAF did not know how much it will receive from this year's AIDS Walk, but if the past is any indication, that amount will be well over \$1 million.

For the last couple of years, at least, caps have been placed on how much AIDS Walk money nonprofits could apply for. The grant process is run by the Horizons Foundation. This year the cap was \$10,000, but many organizations received award letters for substantially less.

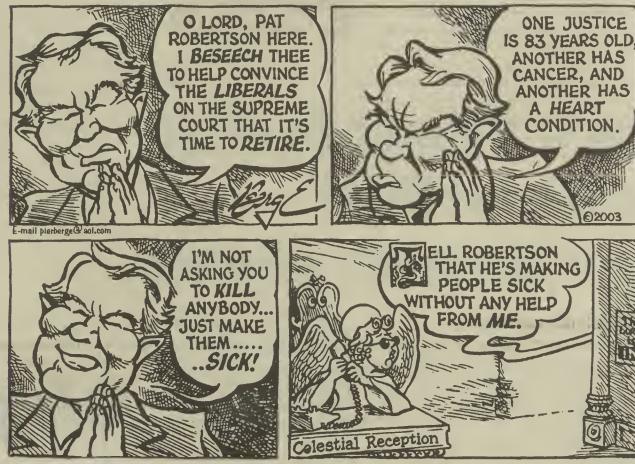
It's time for SFAF to revamp the process it uses to distribute AIDS Walk revenue, and it's time for SFAF to distribute more of the funds to groups other than itself. After many years of high overhead costs associated with the Pallotta Teamworks AIDS Ride, SFAF did the right thing last year in breaking away and starting its own event. Now, the foundation needs to take a good, hard look at the AIDS Walk and make changes for next year's event.

First off, the money allocated for needle exchange should be cut, and SFAF should include those funds in its take from the event. In other words, continue to fund needle exchange, but make the money come from SFAF's share of the revenue. That would restore several hundred thousand dollars to the pool of money distributed to the nonprofits. If that had been done this year, an additional \$350,000 would have been available and SFAF's claim that \$720,000 was given to local groups would have been accurate.

Another possibility is that the foundation could just determine that a flat amount – say \$1 million – would be allocated to other nonprofits next year. That would be an increase over previous years, and agencies could receive more money.

Either way, something needs to give. When award checks are as small as \$2,500 (and some were this year), and the event raises \$3.1 million, it begs the question of accountability. ▼

Editorial



A family reunion

by David Ortmann

In the spring of 1996 I was 25 years old and freshly arrived in San Francisco. I remember the night I first strolled Castro Street in search of people like me. Nervous, with shaggy blond hair and a face like a midwestern choirboy, the only thing "leather" about me might have been my (brown!) shoes and my latent curiosity. Daddy Philip Turner's much anticipated bar had just opened and I passed by, pausing to peer through the leather curtains covering the doorway. I spied a huge party inside. There was a beautiful blonde drag queen above the bar running a raffle and singing showstoppers. There were leather women, leather men, leather boys, and some guys and gals just wearing T-shirts and Levis. I don't remember what I thought a leather bar would be like before I walked into Daddy's, but the reality was more friendly and festive than I'd imagined.

I grabbed a Coke and skittered to the closest dark corner. I simply wanted to observe. The party, I overheard, was a benefit for something called the AIDS Emergency Fund, which sounded like a good cause to me. The blonde lady introduced herself as Donna Sachet and launched into another song. She sounded wonderful. I was from the East Coast where drag queens only lip-synched. The cool mixture of drag and leather folk, men and women, made me even more comfortable.

"Excuse me young man," I felt a hand on my shoulder, "may I ask you a question?" The hand was attached to a leather Daddy with a polite British accent. He was dressed in full gear and had what looked like a heavy flogger hanging from his left belt loop.

"Uh, sure," I said. Thoughts raced through my mind. Do I call him sir? Is he going to hit me? What do I say?

"I am Daddy Alan Selby and tonight we are raising money for the AIDS Emergency Fund."

"Do you want, like, a contribution?" I asked, reaching for my wallet.

"Put your money away, dear," Daddy Alan smiled. "Actually, you can help us in another way. We are auctioning boys upstairs for sparklers. A dollar a swat. I couldn't help but notice your quite lovely posterior."

"Thanks," I said, actually blushing.

"Would you be willing to volunteer your handsome bottom?"

His request sent an electric charge straight to the regions beneath my belt buckle. "Um, sure. But it's my first time. I don't know how much I can take and..."

"No worries, dear. Our tops are very experienced and I will explain to them that it's your first time. Actually, if you don't mind, we'll have Donna announce it's your first time. It's a good selling point," Daddy Alan said. I liked his good-natured laugh.

Ten minutes later, I was bent over a sawhorse, in front of over a hundred people, staring at the floor, getting my butt paddled, strapped, spanked, and raising money for an organization several of my friends – I had no way of knowing at the time – would come to depend on in the years ahead.

That was my warm – very warm – welcome to the San Francisco leather community. I've never regretted it. I was young, I was inexperienced, and I was embraced. There have been many more fundraisers, street

fairs, spanking camps, play parties, parades, and festivities of which I've been a part. Some of these men and women have become my friends and others are now more like family; people I have counted on over the years for love, support, and validation when days are dark and who, in turn, have come to depend upon me in the same way. It's not only about play, but the play sure is fun!

This summer, I'll be taking part in a family reunion of sorts called the Bay Area Levi Leather Weekend (LLW), a gathering of leatherfolk coming together to eat, drink, play, celebrate community, and enjoy the beautiful valley of Saratoga Springs. Activities span everything from country/western dancing and SM/BD workshops to AA meetings and spirituality circles. Whether lying about the pool or playing in the dungeon, there is something for everyone.

LLW is committed to embracing younger and less-experienced men and women, welcoming them into the leather community by encouraging dialogue, mentoring, and fellowship with more experienced individuals in a safe and adventurous environment. We all learn from each other regardless of our age, gender, level of experience, and diversity of interests. This is what builds intimacy and community and that, certainly, is a cause for celebration.

Please consider this a personal welcome from me. Whether hiking in the hills or shackled in the dungeon, I hope to see you there. ▼

Guest Opinion

For more information on LLW, please visit www.LeatherLevi.org.

LETTERS

Salinas the protagonist

Thanks for your excellent profile of the talented, mercurial Michael Salinas [*"Former B.A.R. editor Mike Salinas dies at 46," July 17*]. Few of his many friends and associates could keep pace with Michael's insatiable appetites. We may be shocked by his death, but I doubt he would be. He probably assumed with that very irony of his that what he would one day be consumed by the stuff he was consuming.

Michael loved grand opera, and that's pretty much the way he lived his life to the end. (I was not grand enough to warrant a part as spear carrier, but I was a faithful member of the audience and Mike was always gracious enough to pay careful attention to his fans.) Salinas once wrote an opera, by the way, about Harvey Milk. But someone else did too, and stole the moment by having it produced.

Like everyone who loved Michael, I was sometimes angry with him. (I once threw him a party and he didn't come. Then there was the time he endorsed Frank Jordan for mayor. Like, hello?) But those who loved him just had to forgive him all transgressions.

I clearly remember one evening on a yacht in New York harbor. Our friend Larry's birthday was in full swing. (Most of us were piped aboard in Hawaiian shirts. Michael came as a British sailor, dressed in dark wool in August, just to make good theater.) I later caught Michael sitting alone, studying the twilight skyline, searching for the apartment where it happened, where several years before his lover Ralph had been murdered by a crack addict. That night tearfully revealed how much that horrific event always haunted him, spoiling any lasting joy in his life. But Michael kept trying to look for fun, even while achieving so much as a writer, editor, man of the arts, even while being stalked by HIV.

Then there is the story of Michael's father disappearing when he was just a youngster in the Midwest. Years later in San Francisco, Michael Salinas would meet a revered leader of the gay community, named Rick Salinas. Only in the overwrought plot of grand opera could the protagonist discover his long-lost father in this improbable way. Only in grand opera, and in the life of Michael Salinas.

Paul D. Hufstetler
San Francisco

Condolences offered

The board of directors and the staff of AIDS Emergency Fund offer our condolences to Mike Salinas's many friends at the B.A.R. and to Mike's father, Rick Salinas, who served on the board of AEF for nearly 20 years. Mike left a legacy of LGBT and AIDS activism and a long record of journalistic accomplishments. At the B.A.R. Mike worked tirelessly as an advocate for the clients of many of the city's AIDS organizations, demanding accountability and transparency. Through his writing and editing, he called attention to issues of importance to LGBT people everywhere. He wrote with compassion and clarity. His death at such a young age saddens us all.

Mike Smith, Executive Director
AIDS Emergency Fund
Breast Cancer Emergency Fund
San Francisco

Castro monopoly

Shocking. Greedy. Boring. The entire neighborhood should be up in arms over the needless misuse of space in the Castro by both Mr. Natali and Mr. Bronstein [*"Detour to reopen in August; remodel of The Patio space progresses," July 17*]. Both men have held space closed and shuttered for months over a dispute over who gets to be Queen of the Castro. The neighborhood frequently gets itself in a tizzy over the gentrification of our streets, but what about the subtle numbing of our social scene and blatant waste of space? The Patio and Detour have been closed too long, Badlands is a passing novelty (I can't believe anyone would pay or charge a cover in this neighborhood), and the Bar is a painful reminder of the attitude hair bars of the 1980s that have left so many of us scarred. What happened to the fun bars? Jackhammer, Headquarters, Castro Station, the original Badlands? Messrs. Natali and Bronstein, please stop ruining my neighborhood with your power struggle and narrow strip mall vision of fun. Step aside and let someone else have a chance to create a fun nightspot in the Castro.

Steve Jones
San Francisco

Gay mayor needed

It's time for San Francisco, the queer mecca, to join Paris and Berlin in electing an LGBT mayor.

LGBT voters need to vote for Tom Ammiano and Susan Leal with their first and second choices — or vice versa — and pick Angela Alioto third. Gavin Newsom has to win 50 percent plus 1 to be elected mayor. It's not likely he'll get that, and the second and third place votes from progressive voters aren't going to go to him. But they would be enough to elect Ammiano or Leal.

Tom Ammiano is the best candidate for the job: school teacher, gay father, stand-up comedian, school board member and then its president, supervisor and two-term president of the board. That's a lot of experience. He co-sponsored the groundbreaking domestic partners law that forced large corporations like United Airlines to treat their LGBT employees fairly by offering domestic partner coverage. He introduced the city's living wage law to help workers stay out of poverty. He had the courage to say, with his ballot proposition, that the city needs to build more housing if it's going to adopt a Care Not Cash program. And, he negotiated an agreement between the tenants and landlords in this town, two groups about as friendly as the Israelis and Palestinians. This shows that he's a coalition builder.

Susan Leal is a good public servant as city treasurer. Angela Alioto has been out of politics too long, the younger voters don't know who she is, and thus she isn't the strongest candidate against Gavin Newsom. I think Newsom might make a good mayor some day, but he needs more life experience before governing a complex and diverse city like San Francisco.

For these reasons I say: vote Tom and Sue, one and two.

Ken Rackow
San Francisco

**Mailstrom****Greed alive and well**

It was very interesting to read about all the legal machinations that occurred around the sale of the Detour bar. However, you did not mention that all the former employees of the Detour (some of whom had been there for 14 years) were let go without so much as a thank you (let alone a severance package). It is reassuring to know that corporate greed is alive and well in the Castro gay community, and not just in places such as the White House, Wall Street, and Enron.

Gary Dickson
San Francisco

Friday says it well

While I often disagree with columnist Wayne Friday, I agree with him that mayoral candidate Susan Leal has no standing when it comes to homeless policy [*"Our Man Friday, July 17"*]. Friday is right to ask where has she been when she criticizes Supervisor Gavin Newsom, who likewise deserves criticism for his badly thought out Care Not Cash measure, but serious criticism should come from leaders who have actually delved into the homeless issue and who have a first-hand look at its complexity. Too bad Newsom's craven ambition got in the way of figuring out how to pay for the needed housing to resolve the crisis, but that hasn't stopped him from milking his failure for all it's worth by pointing fingers at supervisors who are trying to clean up his mess.

As for Leal, when she was a member of the Board of Supervisors, fellow supervisor and mayoral candidate Tom Ammiano proposed a number of budget-enhancing initiatives that would have drawn revenue from San Francisco's wealthy and corporate establishment, that would have funded programs — particularly housing for the homeless — that are desperately needed. Leal opposed Ammiano's proposals. She proposed nothing instead.

As a friend and I recently discussed the mayoral candidates, we tried identifying what is the visible public record of each of them. For Leal, nothing came to mind. With the tens of thousands of dollars that wealthy downtown and real estate interests are pouring into her campaign, Leal can create an image she's failed to establish as an elected official. The same interests are also, not surprisingly, pouring funds into Newsom's campaign. No less a source than Nathan Nayman of downtown's Committee on Jobs said in January's *San Francisco* magazine that downtown hopes either Leal or Newsom will win. This will make it so that solutions to homelessness will come out of the pockets of working people rather than the wealthy and if solutions can't be found on that basis, downtown can continue to play the game that "progressives" are to blame.

We can reject this manipulation. Tom Ammiano has a good record that is widely known. He has put forth many proposals, such as his revenue-enhancing measures, which would have helped solve our serious problems with real programs rather than rhetorically glitzy and slapdash measures like Care Not Cash, which has served little more than to allow Newsom to demagogue the issue of homelessness. Ammiano has shown by his proposals and leadership that he is by far the best candidate for mayor.

Alan Collins
San Francisco

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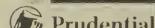
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Sold out

by Gwendolyn Ann Smith

It's happened again. A federal bill has been introduced without transgender inclusion. This time, it's the Local Law Enforcement Enhancement Act (LLEEA), a hate crimes-related bill. In it is a laundry list of protected classes – race, ethnic background, religion, gender, sexual orientation, and disability – but nothing about gender variance, transgender, gender identity, gender expression. Nothing.

More than this, Senator Orrin Hatch (R-Utah), who is also the Senate Judiciary Committee chairman, is even balking at the inclusion of "gender" as a protected category, claiming that the term is "too broad." I won't even get into the rather misogynist pun that I suspect was purely unintentional.

To date, no LGBT organizations have stood up to point out the intentional omission of transgender, including organizations that had only signed on as supporters of the LLEEA under the false assumption that it would be transgender inclusive.

So it's happened again, but that is hardly surprising.

Transgender-specific language has typically been the first thing on the legislative chopping block for decades. For example, one of the earliest examples of this that I've spotted goes back to 1974, when a transgender-excluding amendment was added to a New York City bill banning discrimination against gay and lesbian individuals in employment, housing, and public accommodations.

Since 1994, the Employment Non-Discrimination Act has been floating through the United States Congress, and since 1994, transgender people have been fighting for inclusion in this bill. Nearly a decade later, it is still likely that any language dealing with any gender variance will be hard-pressed to make it into ENDA – or bills that supersede ENDA.

Last year, New York finally passed a statewide antidiscrimination bill that included sweeping protections for gays and lesbians. In spite of some strong last-minute efforts to see this bill include transgender persons, it passed without trans inclusion.

Likewise, here in California, it has been speculated for several years that Governor Gray Davis will only sign one LGBT-related bill a year. Given that, most lobbying groups may end up willing to fight for other, broader bills rather than a specific trans-related bill. One could argue that this may be part of the reason why no transgender-related bill has made it past Davis's desk during his tenure.

Some have speculated that we may see that happen yet again, as



Christine Smith

people look at California Assembly Bill 205, which strengthens domestic partnership laws, versus Assembly Bill 196, which provides statewide antidiscrimination protections for transgender individuals.

Even though AB196 would be an amazing victory in the state of California, and set a new bar for other states, I strongly suspect that many would gladly sell out AB196 in favor of AB205's additions.

Of course, it could just be that Davis simply has an issue with all LGBT bills, but is far less willing to sign a transgender-related one. I'm not above assuming it is the easier answer that is at work.

It is this reluctance on the part of lawmakers to support transgender-related bills – or even bills that include protections relating to gender variance – that is often cited in cases like the LLEEA and ENDA for such protections being excluded.

Lawmakers are supposedly "not ready" to include transgender-specific language to their bills, never mind nearly a decade of transgender "lobby days" and other actions designed to get them ready.

When Senator Edward Kennedy (D-Massachusetts) released a statement on the LLEEA, he included nearly 20 hate crime-related cases from his home state of Massachusetts. But there were gaps: Rita Hester, an African American transgender woman who was murdered in November of 1998 was not mentioned; nor was there a peep about Debra Forte, Chanele Pickett, Diane Carter, or Monique Thomas – each of whom were killed in Massachusetts cases that may well constitute a hate crime against a transgender person.

As I said, it does not surprise me that transgender was left out of the LLEEA, just like it has been so many times before. What surprises me is that no one has ever pointed out how excluding such

language affects far more than just transgender people.

While it does happen, I would suspect that most hate crimes against gay or lesbian individuals are not because they happened to be with their partner at the time, or that there may even be a partner involved. Rather, it is an issue with how the person looks, how they talk, or some other gender-based signifier. A crafty litigator could take advantage of this, and claim that the crime their client was accused of was not a hate crime against a gay person, but was only a response to their appearance regardless of sexual orientation.

This is also where ENDA fails. Transgender people are routinely fired from jobs based purely on issues of appearance. I would contend that many gay or lesbian people may well face that same sort of workplace discrimination based not on sexual orientation per se, but on their physical presentation, and how well it conveys a set of gender norms. Presenting in a gender variant fashion leaves one open to workplace harassment, even termination – and the current ENDA may not be able to help in any way.

There's more than that, of course. Transgender people can help in battles that one may not suspect, like marriage rights. I'm no lawyer, but I do suspect a compelling argument for same-sex marriage could be made by showing how existing legal same-sex marriages – like the one I'm in – have done nothing to undermine the nature and framework of said institution.

Who knows? Maybe someone will surprise me and draft a law that gives rights to all. Stranger things could happen. ▼

Gwen Smith will not claim to be one of those stranger things. She can be found on the Web in Gay.com's "Transgender Gazebo," and at www.gwensmith.com.

Speed problem

◀ page 3

pact on the neighborhood," she said of the bars. "If demand wasn't there, the suppliers would not be there."

While the woman said she is not an antidrug per se, she said the dealers need to be taken off the streets.

"People come into the Castro and are not aware of their impact. Don't buy drugs from a dealer on the street, buy it at your own home," she said.

A club promoter and deejay at the meeting said he agreed with Duffy that speed "is at the core of what is wrong with the gay community right now."

The man said he would like to see more campaigns that say meth use is not acceptable. Unlike other drugs or alcohol, he said meth is not casually used by most people and leads to many men losing their jobs, their homes, and their lives.

"I am pro-drug but this one drug, I have never seen anything like this one before," said the man.

"Partially why I am here, [is] to learn if there is anything I can do as a club promoter to push a campaign to educate people."

Duffy said he was encouraged to see that the promoters of the Folsom Street Fair circuit party had selected the Stonewall Project this year as a beneficiary. The agency deals exclusively with men who use speed and maintains the Web site Tweaker.org.

"We are moving the issue out of the closet and into the forefront," Duffy said. ▼

Democrats: It's the economy (again) stupid!

by Wayne Friday

The recent announcement that the national unemployment went up again – it's now at 6.4 percent, up from 6.1 percent in April, putting joblessness at its highest since April 1994, and placing it well above the 4.1 percent level when **George W. Bush** was sworn into office – gave Democrats, particularly those running for president, a first opening to attack Bush's management of the economy and question the effectiveness of his tax cuts.

Last week, the Bush administration estimated that the federal budget deficit likely will now reach a record \$455 billion this year, 50 percent larger than what the administration was predicting only five months ago. The Bush White House, predictably, tried to blame the "slower than expected economic growth" and the cost thus far of the Iraq war for rising deficits, now projected to be as high as \$475 billion next year.

Incredibly, the White House quietly admitted to these numbers before they told us that the ongoing occupation, war, reconstruction – whatever one wishes to call it – in Iraq will cost an estimated \$1 billion a week as long as we stay there. This same Bush-Cheney-Rumsfeld-Rice gang admits that we are likely to be there for "a few years."

The acknowledgment touched off a war of words this week sure to be fought through the 2004 presidential election. In fact, in strikingly similar terms several of the Democratic presidential candidates attacked Bush's policies as misdirected and unfair. The continuing loss of jobs allowed them to call into question Bush's vow that his latest tax cut would somehow create a million new jobs. Clearly, Democratic presidential candidates see Bush, while still popular on the issue of fighting terrorism, as being politically susceptible to criticism on the one thing that destroyed his father's re-election bid: the nation's flailing economy.

"This president has a failed economy on his hands, and he has no inclination to be flexible and change it," Representative **Richard Gephardt** (D-Missouri) was reported saying in an interview. "He keeps doing more of the same he's been doing, which is more tax cuts for the wealthiest Americans; it's a repeat of the Reagan program times three. It didn't work then, and it clearly isn't working now."

Senator **Joseph Lieberman** (D-Connecticut) also a presidential candidate and his party's vice presidential nominee in 2000, picked up the "failing Bush economic policy" when he said this week that "this [economy] issue will clarify as we move toward the primaries, and more important, when we choose a nominee, then there will be a face-to-face with a failed president who will have to defend a record of losing millions of jobs."

After months of high approval ratings, Bush is clearly showing signs of vulnerability on both the economy and on his foreign policy.

A poll recently by **Stan Green-**



Assemblyman Mark Leno, left, joins Governor Gray Davis, center, and House Minority Leader Nancy Pelosi at a rally against the recall July 19 in San Francisco.

berg, a Democratic pollster, found that Bush still had a 61 percent approval rating nationwide (it dropped in California last week to 49 percent from a high of 61 percent in April) but of those polled, 53 percent now say the nation is going the wrong way on the economy. And when offered two statements, one reflecting the Democratic criticism of Bush's tax cuts and the other reflecting the White House's argument in favor of them, the voters favored the Democratic position 56 percent to 41 percent.

Yet a CNN/USA Today/Gallup poll, released last week, found that 56 percent of Americans did not think the latest round of Bush tax cuts would help their families' finances.

As the fighting continues in Iraq, with U.S. troops being killed on a daily basis, and with Bush administration officials admitting that American troops will likely be mired there for "years" (can that be said about Vietnam?) it still seems that it is the soaring budget deficit and the rising unemployment rates that will drive the presidential campaign as Bush takes his case to the American voters next year.

Democrats clearly intend to make the economy the driving issue of the 2004 presidential campaign.

As **James Carville** would say: "It's the economy (again) stupid!"

Recall update

Democratic leaders met Saturday, July 19 in San Francisco to attack the effort to recall Governor **Gray Davis** and to show solidarity behind the governor – well, sort of. The biggest name on hand (after Representative **Nancy Pelosi**, that is) was Democratic National Chairman **Terry McAuliffe**. "We support him across the state," McAuliffe said. "We will win this recall [effort] and then we will recall George Bush."

Given McAuliffe's dismal record for producing for the Democratic Party on election days to date, Davis might have been a little nervous standing next to the party boss while he was making his prediction. In attendance were Mayor **Willie Brown** (the emcee), Assemblyman **Mark Leno** (San Francisco), Board of Equalization Chair **Carole Migden**, and a number of local and Bay Area politicos. Noticeably absent were state Senator **John Burton**



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Thank you, Texas GOP

by Dale Carpenter

Let's pause to thank the people who brought us the Supreme Court's sodomy decision, shall we?

There are the obvious ones: John Lawrence and Tyron Garner, who were arrested in Lawrence's bedroom for having sex and then endured five years of public exposure and judicial appeals; the lawyers for Lambda Legal, who successfully shepherded the case from a justice of the peace to the Supreme Court; the six justices who accepted their arguments; and the generations of courageous gay civil rights advocates, who made it possible for a court to regard gays as citizens worthy of constitutional protection.

But don't overlook the Republican Party of Texas, without whose tireless devotion to the 16th century notion of this would have happened.

In the face of repeated legislative attempts to repeal the state sodomy law, the Texas GOP stood firm, thereby making possible the arrests of Lawrence and Garner, thereby making possible their convictions and appeal to the Supreme Court, thereby making possible the ringing declaration of gay rights in *Lawrence v. Texas*.

An honorable mention should go to the Texas Democratic Party, of course, which controlled the state Legislature and governor's mansion when the most recent version of the state sodomy law –

aimed only at gay sex – was first enacted in 1973. Another honorable mention should go to former Texas Governor Ann Richards, who said she opposed the law but did nothing to prevent it from being re-codified by the Democrat-controlled state Legislature in 1993. Then she signed it into law.

A third honorable mention should go to then-Governor George W. Bush, who defended the law in 1999 as "a symbolic gesture of traditional values."

But all of these pale next to the Texas GOP, which did more in recent years to make sure the state sodomy law stayed on the books than did any other single entity.

National Review, the flagship magazine of American conservatism, opposes sodomy laws. Conservative commentators like William Kristol do, too. Even Justice Clarence Thomas, a conservative Catholic, thinks sodomy laws are "uncommonly silly."

But the leaders of the Texas GOP are no ordinary conservatives, or even ordinary social conservatives for that matter. They are theocrats, devoted to the idea that there is no proper distinction between God's law and civil law.

They have become an embarrassment to the national Republican Party. It's the Texas delegation, you may remember, that had its members bow their heads in prayerful protest while openly gay Representative Jim Kolbe (R-Arizona) was permitted to speak – on the issue of free trade – at the 2000

Republican National Convention.

But the best evidence of Texas GOP leaders' devotion to theocracy is their 22-page party platform, which is less a political document than a fundamentalist encyclical. It declares the United States a "Christian nation" founded "on the Holy Bible." It repudiates "the myth of separation of Church and State." It supports a "school prayer" amendment to the Constitution. It backs "a character education curriculum" in public schools "based upon biblical principles." On and on it goes in that fashion.

When it comes to gays, the state party platform lapses into obsessed rage. References to "homosexuals" or "homosexuality" (14) even outnumber invocations of "God" (10).

Needless to say, the platform opposes gay marriage and gays in the military. It goes further, opposing domestic partners benefits and allowing gays to adopt kids or even have custody of *their own children*. It urges stripping AIDS sufferers of any legal protection from discrimination.

Here is the Texas GOP on gay sex:

"The Party believes that the practice of sodomy tears at the fabric of society, contributes to the breakdown of the family unit, and leads to the spread of dangerous, communicable diseases. Homosexual behavior is contrary to the fundamental, unchanging truths that have been ordained by God," blah, blah, blah.

In case you were in doubt, the platform adds, "The Party opposes the decriminalization of sodomy."

next page ►

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Castro bank robbed

by Jane Warner

Wells Fargo Bank, 557 Castro, July 21, 1:53 p.m.: For the fifth time in less than two months, a bank in the Castro has been robbed. On Monday, a man walked into the Wells Fargo and approached a teller's window, leaned over, and whispered, "This is a robbery. Give me your money, no bait, no bullshit." Fearing for her safety, the teller complied, and handed the suspect an undisclosed amount of cash. The suspect placed the money into a purple bag he was holding and left the bank, walking northbound on Castro toward 18th Street.

The teller activated the silent

alarm and responding police searched the neighborhood, looking for the suspect described as African American, 6 feet tall, weighing 160 pounds, and wearing a white baseball cap with a white T-shirt with "Sean John" written on the front.

A short time later, an officer spotted the suspect's T-shirt laying on the sidewalk in front of Cala's garage on Collingwood Street. It is believed the suspect fled northbound on Collingwood Street and from the rear of Harvey Milk Plaza, entered the Muni underground station and boarded an inbound train. A transmitter placed in the money pack showed a signal that was traveling eastbound on Mar-

ket Street. Members of the San Francisco Police Department's robbery detail tracked the signal to the basement of the main library on Grove Street. Officers rushed in and arrested a man who fit the description of the suspect. However, upon further investigation police released the man after determining he was not the suspect.

The suspect in this robbery is thought to be the same suspect responsible for the bank robberies at Citi Bank, 444 Castro, on June 16 and at U.S. Bank, 443 Castro, on July 3. Another suspect — described as Hispanic or Asian, 35-40 years old, 5 feet 5 inches tall, 140 pounds, and wearing prescription glasses — allegedly robbed Wells Fargo on June 12 and Citi Bank on June 11.

Anyone with information on any of these robberies should call the FBI at (415) 553-7400. ▼



OutRight

◀ previous page

Elsewhere it declares, brazenly, "We are opposed to genocide." (Hew!) ▶

I had my own run-in with the Texas GOP on the subject of the state sodomy law. In 1996, I was president of the Log Cabin Republicans of Texas. We applied to run an information booth at the state GOP convention that year. Our application was denied because, the party's executive director told me, "Sodomy is illegal in Texas." When I offered to forbid

our members to sodomize each other in the booth, state party leaders were unmoved.

Now all their fundamentalist fervor has yielded the most far-reaching decision affirming the basic dignity of gay people ever issued by the Supreme Court, with more to come. We couldn't have done it without them.

I urge everyone reading this to send a thank-you note or e-mail to Texas GOP leaders, letting them know how profoundly grateful you are. Perhaps they can be goaded into concocting and defending even more purposeless discriminations against gays that generate

even more precedent-setting reaffirmations of our rights.

The address is: Republican Party of Texas, 900 Congress, Suite 300, Austin, Texas 78701. The e-mail address is: info@texaspop.org.

Keep your thank-you message short and simple. Don't use big words. This will only confuse them. In fact, use the version of English most familiar to Texas GOP clerics, the King James version.

Try this: "O Holy Party: I thank thee for thine everlasting persecution of me. Thou hast delivered me from criminality. My civil rights runneth over. Thy faithful sodomite, [Your Name]."

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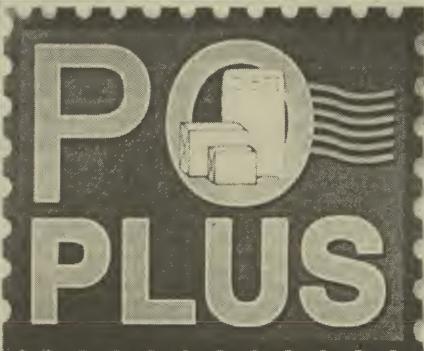


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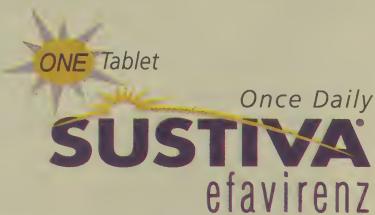
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Center

page 1

of the center's debt with its lenders.

"There are a number of strategies to improve our cash flow position," said Lynch, who added that the center has not drawn on its line of credit since last October.

The building's current monthly accrued income since January is \$118,000, which is a slight improvement over the prior six-month period's accrued income of approximately \$78,000. The totals do not include receivables on the center's capital campaign.

"I attribute the improvement to better financial procedures [timely and accurate accounting] and donor recognition processes," said Lynch, who is being paid \$105,000 a year to run the center. "Our average cash on hand is \$50,000."

Top challenge

One of the biggest challenges Lynch faces, and one of his top priorities over the next six months, is opening the cafe space on the ground floor of the building. Since the center opened, the cafe space has remained vacant, and a deal with one prospective

operator fell through last year.

"I don't know why the deal fell apart," said Lynch. "It had not been a top priority in the past."

While Lynch said he is in active talks with three prospective cafe operators, the space does come with one hitch: the naming rights have been given to Thomas White, a 68-year-old gay multimillionaire who donated \$250,000 to the center in 2002 and is currently incarcerated in the Bangkok Remand Prison.

According to press reports, authorities in Thailand arrested White on February 11 at the behest of Mexican authorities who have charged him with child sex abuse, child prostitution, and providing drugs to minors. Hearings are under way to determine whether to extradite White to Mexico, and a decision is not expected until October.

The Mexican government has wanted White since February 2001 on charges based on the affidavits of eight poor boys, ages 10 to 16, from the Puerto Vallarta area, according to press accounts.

Two youths from the Central Valley have also filed a sex abuse civil complaint in San Francisco Superior Court against the financier. A hearing on that case is scheduled for July 30.

White's attorneys have denied all of the allegations.

As the cases move through the courts, center officials have been discussing what options they have regarding White's naming rights.

"He does have the naming rights to the cafeteria and that's where it stands right now," said Lynch. "I know only what I've read in the paper. He is not convicted of anything at this point."

Lynch said it is too early to say what could happen to the naming rights deal. He said that all three prospective operators have been apprised of the situation and are still interested in the space.

"A lot depends on what happens in the legal system," said Lynch. "We are going to explore every possibility because clearly it is a challenge. I don't want to talk about what any of the attorneys have suggested, but there are always options."

Ideas abound

Options of what to do at the center seem to abound in Lynch's mind. Even with just four weeks on the job, Lynch is already thinking outside the turquoise-and-red box he works in to dream up some imaginative new ways to utilize the building and create a true center for the LGBT community.

The biggest change so far in the building's management is in how Lynch is approaching his new role. Instead of focusing on how to rent out the center's rooms to other organizations, Lynch is placing more emphasis on how he and his staff can implement their own programs.

Such ideas as hosting cabaret acts and one-person shows, Sunday brunches on the rooftop terrace, chess tournaments, a youth rec center, happy hours, and beer benefits are just some of the proposals Lynch is hoping to implement over the next year.

He is also looking to increase the number of paying tenants in the building. This week the Golden Gate Business Association, the nation's oldest LGBT chamber of commerce, concluded lease negotiations and announced it will be moving into the center on August 1. The business group will move into two rooms in the Victorian part of the building.

"We are looking forward to having a physical location in the center. We have been using the center for networking meetings for quite some time," said GGBA board President Nanoshka Johnson. "We want to bring in as much business as we can to help out that bottom line."

Johnson said her board first approached the center in February about moving into the building, but talks stalled as the center's board dealt with finding a new executive director. As a longtime supporter of the center, she said she so far has been impressed with Lynch.

"He has got some good vision. I like to see the action happening as opposed to the inaction previously," said Johnson. "Under his guidance, and with support of the board, it will be a new day for the center, which is what we need."

"Obviously, his actions will prove to be the final test," she added. "If his first three weeks are any indication of the way it is going to be, then we are heading up."

Over the next year Lynch hopes to convince four more LGBT groups whose leases are set to expire to move into the building. While he would not disclose which agencies he would like to have as tenants, Lynch said if the groups do relocate into the center there is enough space in the building to still meet demand for meeting rooms.

Within six to nine months Lynch hopes to have hired a full-time staff person to coordinate a neighborhood economic development organization. Pushed by Supervisor Bevan Dufty and former Supervisor Roberta Achtenberg, the Mayor's Office of Community Development has agreed to give the center \$75,000 to open the NEDO.

"The NEDO will connect and target the LGBT community for small business loans, training opportunities, and first-time home buyers. This is something nobody else is really doing," said Lynch.

The mayor's office has also given the center \$45,000 to hire a consultant and complete an extensive strategic plan. The plan would include comprehensive strategic, business, and communications plans, as well as development feasibility. The last component would assist the center's development director, Melinda Capiraso.

While some have questioned why Capiraso was not let go when the center laid off staff in early spring, Lynch defended her work and suggested such criticism is misguided.

"It would be a mistake to say the department wasn't doing its job last year," said Lynch, who added the department brought in \$1 million in fiscal year 2002-2003. "What I would say instead of the development department failing in the first year is the center's plan was wrong. There was a \$3 million operating budget when the center could not sustain a \$3 million budget. The business plan in place when the center started was based on room rentals providing most of the income for the building and that hasn't worked as expected."

Lynch said he wants to increase the budget from \$1.5 million to \$2 million and reopen the building seven days a week. Currently, the center is closed on Sundays.

"The new budget allows us to stay within our means but it does limit what we can do," he said. "The difference between a struggling center and a vibrant center is the difference between \$1.5 million and \$2 million."

Support needed

To pull in that \$500,000 Lynch is turning to both the community and the center's donors for support. He is hoping more people will sign up at \$35 a year as members of the center. And he is also trying to repair the center's relationship with its major donors.

Many donors who had con-

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What are the possible side effects of SUSTIVA?

Serious psychiatric side effects. A small number of patients experience severe depression, thoughts or angry behavior while taking SUSTIVA. Some patients have thoughts of suicide and a few have actually committed suicide. These problems tend to occur more often in patients who have had mental illness. Contact your doctor right away if you think you are having these psychiatric symptoms, so your doctor can decide if you should continue to take SUSTIVA.

Common side effects. Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams. Tell your doctor if you have any of these side effects. They also tend to go away after you have taken the medicine for a few weeks. If you have these common side effects, such as dizziness, it does not mean that you will also have serious psychiatric problems, such as severe depression, strange thoughts, or angry behavior. Tell your doctor right away if any of these side effects continue or if they bother you. It is possible that these symptoms may be more severe if SUSTIVA is used with alcohol or mood altering (street) drugs.

If you are dizzy, have trouble concentrating, or are drowsy, avoid activities that may be dangerous, such as driving or operating machinery.

Rash is common. Rashes may go away without any change in treatment. In a small number of patients, rash may be serious. If you develop a rash, call your doctor right away. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA.

Other common side effects include tiredness, upset stomach, vomiting, and diarrhea.

Changes in body fat. Changes in body fat develop in some patients taking anti-HIV medicine. These changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), in the breasts, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these fat changes are not known.

Tell your doctor or healthcare provider if you notice any side effects while taking SUSTIVA.

Contact your doctor before stopping SUSTIVA because of side effects or for any other reason.

This is not a complete list of side effects possible with SUSTIVA. Ask your doctor or pharmacist for a more complete list of side effects of SUSTIVA and all the medicines you will take.

How should I take SUSTIVA (efavirenz)?

General Information

• You should take SUSTIVA on an empty stomach, preferably at bedtime.

- Swallow SUSTIVA (efavirenz) with water.
- Taking SUSTIVA with food increases the amount of medicine in your body, which may increase the frequency of side effects.

Taking SUSTIVA at bedtime may make some side effects less bothersome.

- SUSTIVA must be taken in combination with other anti-HIV medicines. If you take only SUSTIVA, the medicine may stop working.

• Do not miss a dose of SUSTIVA. If you forget to take SUSTIVA, take the missed dose right away, unless it is almost time for your next dose. Do not double the next dose. Carry on with your regular dosing schedule. If you need help in planning the best time to take your medicine, ask your doctor or pharmacist.

Take the exact amount of SUSTIVA your doctor prescribes. Never change the dose or stop taking SUSTIVA unless your doctor tells you to stop.

- If you believe you took more than the prescribed amount of SUSTIVA, contact your local Poison Control Center or emergency room right away.

• Tell your doctor if you start any new medicine or change how you take old ones. Your doses may need adjustment.

• When your SUSTIVA supply starts to run low, get more from your doctor or pharmacist. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to SUSTIVA and become harder to treat.

• Your doctor may want to do blood tests to check for certain side effects while you take SUSTIVA.

Capsules

- The dose of SUSTIVA capsules for adults is 600 mg (three 200 mg capsules, taken together) once a day by mouth. The dose of SUSTIVA for children may be lower (see Can children take SUSTIVA?).

Tablets

- The dose of SUSTIVA tablets for adults is 600 mg (one tablet) once a day by mouth.

Can children take SUSTIVA?

Yes. Children who are able to swallow capsules can take SUSTIVA. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA. The dose of SUSTIVA for children may be lower than the dose for adults. Capsules containing lower doses of SUSTIVA are available. Your child's doctor will determine the right dose based on your child's weight.

Who should not take SUSTIVA?

Do not take SUSTIVA if you are allergic to the active ingredient, efavirenz, or to any of the inactive ingredients. Your doctor and pharmacist have a list of the inactive ingredients.

What should I avoid while taking SUSTIVA?

• Women taking SUSTIVA should not become pregnant. Serious birth defects have been seen in animals treated with SUSTIVA. Do not become pregnant while taking SUSTIVA in humans. Tell your doctor right away if you are pregnant. Also talk with your doctor if you want to become pregnant.

• Women should not rely only on hormone-based birth control, such as pills, injections, or implants, because SUSTIVA may make these contraceptives ineffective. Women must use a reliable form of barrier contraception, such as a condom or diaphragm, even if they also use other methods of birth control.

• Do not breast-feed if you are taking SUSTIVA. The Centers for Disease Control and Prevention recommend that mothers with HIV not breast-feed because they can pass the HIV through their breast milk to the baby. Also, SUSTIVA may pass through breast milk and cause serious harm to the baby. Talk with your doctor if you are breast-feeding. You may need to stop breast-feeding or use a different medicine.

• Taking SUSTIVA with alcohol or other medicines causing similar side effects as SUSTIVA, such as drowsiness, may increase those side effects.

• Do not take any other medicines without checking with your doctor. These medicines include prescription and nonprescription medicines and herbal products, especially St. John's wort.

Before using SUSTIVA, tell your doctor if you:

- have any problems with your liver or have hepatitis. Your doctor may want to do tests to check your liver while you take SUSTIVA.
- have ever had mental illness or are using drugs or alcohol.
- have ever had seizures or are taking medicine for seizures [for example, Dilantin® (phenytoin), Tegretol® (carbamazepine), or phenobarbital]. Your doctor may want to check drug levels in your blood from time to time.

What important information should I know about taking other medicines with SUSTIVA (efavirenz)?

SUSTIVA may change the effect of other medicines, including ones for HIV, and cause serious side effects. Your doctor may

change your other medicines or change their doses. Other medicines, including herbal products, may affect SUSTIVA (efavirenz). For this reason, it is very important to:

- let all your doctors and pharmacists know that you take SUSTIVA.
- tell your doctors and pharmacists about all medicines you take. This includes those you buy over-the-counter and herbal or natural remedies.

Bring all your prescription and nonprescription medicines as well as any herbal remedies that you are taking when you see a doctor, or make a list of their names, how much you take, and how often you take them. This will give your doctor a complete picture of the medicines you use. Then he or she can decide the best approach to take.

Taking SUSTIVA with St. John's wort (Hypericum perforatum) as a herbal product sold as a dietary supplement, or products containing St. John's wort is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease SUSTIVA levels and lead to increased viral load and possible resistance to SUSTIVA or cross-resistance to other anti-HIV drugs.

MEDICINES YOU SHOULD NOT TAKE WITH SUSTIVA

The following medicines may cause serious and life-threatening side effects when taken with SUSTIVA. You should not take any of these medicines while taking SUSTIVA:

- Hismanal® (astemazole)
- Propulsid® (cisapride)
- Versed® (midazolam)
- Halcion® (triazolam)
- Ergot medications (for example, Wigraine® and Cafegot®)

The following medicines may need to be replaced with another medicine when taken with SUSTIVA (efavirenz):

- Fortovase®, Invras®, (saquinavir)
- Baxil® (clarithromycin)

The following medicines may need to have their dose changed when taken with SUSTIVA:

- Crixivan® (indinavir)
- Mycobutin® (rifabutin)
- Methadone

These are not all the medicines that may cause problems if you take SUSTIVA. Be sure to tell your doctor about all medicines that you take.

General advice about SUSTIVA:

Medicines are sometimes prescribed for conditions that are not helped by patient information leaflets. Do not use SUSTIVA for a condition for which it was not prescribed. Do not give SUSTIVA to other people, even if they have the same symptoms you have. It may harm them.

Keep SUSTIVA at room temperature (77°F) in the bottle given to you by your pharmacist. The temperature can range from 59° to 86°F.

Keep SUSTIVA out of the reach of children.

This leaflet summarizes the most important information about SUSTIVA. If you would like more information, talk with your doctor. You can ask your pharmacist or doctor for the full prescribing information about SUSTIVA, or you can visit the SUSTIVA website at <http://www.sustiva.com> or call 1-800-425-7644.

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COMMUNITY NEWS

AIDS Walk

◀ page 1

Foundation. Horizons sent out requests for proposals earlier this year and sent the beneficiaries letters informing them of the amount they would receive in June.

Roger Doughty, executive director of Horizons, told the B.A.R. that this year there was a \$10,000 cap on the amount of money awarded. Last year the cap was \$25,000, he added.

Norton said that of the \$720,000 earmarked for agencies besides SFAF, \$350,000 of that goes to needle exchange programs. That leaves \$370,000 spread out among some 30 other agencies. In 2002 that figure was \$470,000, Norton said.

Last year after expenses, SFAF received \$1.35 million of AIDS Walk revenue, while \$470,000 was distributed to other agencies, not including the money earmarked for needle exchange. Norton said it's too soon to tell how much SFAF will take in this year for its coffers, but said the foundation does not anticipate "any surprises" in terms of expenses, since the walk has been taking place for many years and costs are stable.

Center

◀ previous page

tributed during the center's early stages were annoyed at the fact that they had to pay to attend the building's opening gala last spring. Some major donors have not completed their pledges to the building ever since, according to documents obtained by the B.A.R. To repair any frayed relations, Lynch has been meeting privately with donors over the last month and is planning to host a free cocktail reception September 4 for those donors who contributed more than \$1,200.

In August he is hosting two meetings open to any interested community members who would like to discuss plans for the building and ideas for programs they would like to see. The first will take place Monday, August 25 at 1:30 p.m. and the second will be on Friday, August 29 at 5:30 p.m. Both will last 90 minutes.

Lynch, who speaks Spanish, though not fluently, is also plan-

ning to hold a Spanish-language meeting in August as well, though the date has not been determined. Meetings in other languages will also be held if there is a demand, he said.

All this is a sea change to those who are already volunteers and running programs in the center. Marshall Jones, who runs the center's movie nights the last Wednesday of each month, said he already is impressed with Lynch's community-based approach.

"He is positive, he is upbeat, and he is very affable. I think he is very approachable. He has an open door policy and is not in an ivory tower," said Jones. "I believe it can move from being a passive landlord to being a really active community hub."

"People have come to the center staff with ideas in the past and the staff has been fairly passive," noted Jones. "Now I think there is more openness to stirring the pot and inviting in ideas. Certainly there is more of a positive attitude and much less of a fortress mentality." ▼

tigue is not surprising."

Cloutier said the big question for his organization is how to diversify fundraising appeals.

"Private money is declining and government money is, at best, the same," Cloutier said.

"When we think about financing in the long term, we're going to rely on AIDS Walk less and are putting in place other means of direct donor activities and government grants. We're also participating in community forums to improve efficiency in providing services," he added.

An example of that, Cloutier said, is a \$10,000 grant that Continuum recently received from the San Francisco Foundation to look at streamlining services among providers in the Tenderloin, where Continuum is located.

The AIDS Emergency Fund is also set to receive less from the AIDS Walk this year. Executive Director Mike Smith said his group will get \$10,000, down from \$25,000 AEF received last year.

New Leaf Services for Our Community, a substance abuse and mental health agency serving the LGBT community, also saw AIDS Walk funds decrease for the third year, according to development director Brenda Larabee. In 2001, New Leaf received \$15,000. Revenue from the 2002 AIDS Walk brought in \$10,000 to the agency, and this year New Leaf will receive \$7,500.

Continuum's Cloutier said that another question raised by declining donations to charitable groups is how nonprofits continue to finance the number of people living with HIV and the cost of medications.

"It's really about how we, as a community, use philanthropic resources," he said. ▼

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Prisoner

◀ page 1

felt manipulated into obeying him. Leigh noted that he was "newly out" and impressionable.

Leigh said he then went down to the creek with Diamonon, fought with him, and drowned him.

"It was very slippery, we were struggling around. They say he had blunt force trauma to the head. My contention is that I fought with him in the water. I didn't know when I came up out of the water if he was alive, laying in the water, or dead at that point. I don't know."

When asked what he was thinking when he drowned Diamonon, Leigh answered: "I don't know... I went down in the water and we started to fight," he explained. "I don't know if he started fighting with me or I started fighting with him. The end result was that we left him there and he died. I've always accepted responsibility for that."

According to the coroner's report, Diamonon died of drowning.

"I went down in the water and am ultimately responsible for the death," confessed Leigh.

"I'd been up at least 10 days on coke," the prisoner added. "I got a Quaalude from Mark [Smith]. I was drinking to kind of keep mellow, leveled out. I wasn't in the right frame of mind. Diminished capacity is no excuse for what happened. Like I said, I shouldn't have done drugs in the first place. I was smart enough to know right from wrong and I chose to do drugs."

Leigh reiterated that it was

never part of his plan, nor Smith's, to kill the victim.

"Our intention, that I understood from Mark, was to scare him into admitting that he had switched [another man's] cocaine and we were going to make him walk home."

Smith and Leigh were eventually arrested and charged with murder. Both men were offered a plea-bargain for manslaughter but the offer would only be good if both men accepted it. Smith, who has maintained that he never shot or drowned the victim, turned it down. Leigh strongly wanted to take the deal but he was unable to persuade Smith to go along.

Leigh wound up pleading guilty to second-degree murder. Smith, who opted for a trial, was also convicted of second-degree murder. The pair has remained behind bars in separate prisons since their arrest in 1985.

Parole battle

Three years ago, the Board of Prison Terms, which only approves parole for about 1 percent of eligible candidates, ordered Smith freed. Thirty days later, Governor Gray Davis blocked parole, asserting that Smith is a "person with little regard for human life."

Davis once vowed to block the parole of all convicted murderers. Since taking office, he's only approved the parole of six murderers.

Davis's office said he backed his assertion that Smith shot the victim based on letters from the Los Angeles County Sheriff's office. But in an interview with the B.A.R., the sheriff's office contradicted the governor.

Paul Delhauer, a spokesman for the sheriff's homicide unit, told the B.A.R. that Smith did not shoot the victim but participated in the drowning. When asked about the accounts from witnesses who said that Leigh's clothes were wet and Smith's were dry just after the killing, Delhauer noted that it's his belief that both men were involved in the drowning but that only Leigh came in contact with the water.

Last year, Los Angeles County Superior Court Judge Keith Schwartz overturned the governor's parole veto and ordered Smith's release. In a sharply worded

ruling, Schwartz said that Davis wrongly asserted that Smith, and not Leigh, committed the homicide.

"The governor's assertion that [Smith] shot the victim is completely unsupported by the record in this case," Schwartz wrote.

In court filings, Smith's lawyers also strongly denied Leigh's assertion that Smith shot Diamonon.

The defense wrote: "The only possible source of information that Mr. Smith may have shot the victim comes from a self-serving statement by the co-defendant, Kevin Leigh. Aside from Mr. Leigh's self-serving statement, all circumstantial evidence demonstrates Leigh was responsible for drowning and shooting the victim. Governor Davis completely ignored the findings of Honorable Robert Thomas [Smith's original trial judge]. Judge Thomas concluded that it was Smith's crime partner, Kevin Leigh, who shot and drowned the victim."

Davis appealed Schwartz's decision to the California Supreme Court. The high court tossed the case to the Court of Appeal. Last month, the appeals court affirmed Schwartz's decision but before Smith could be freed, Davis appealed the case again to the California Supreme Court. Davis's latest appeal was officially filed this month. The high court has 90 days to review the case. If the Supreme Court does nothing, Smith will walk, making him the first inmate to successfully challenge the governor's parole veto powers.

Smith suffers from AIDS, heart disease, Parkinson's disease, and cancer. He said that his strong will to live has been motivated by his hope to die free. His mother, Dolores Padilla, writes to him every day. She said that she doesn't know how much longer her son has to live, but she hopes he will be able to come home again.

Santa Cruz County Superior Court Judge Michael Barton has been one of Smith's strongest supporters. Barton told the B.A.R. that while he was an assistant district attorney in Los Angeles, Smith, at risk to himself and without asking anything in return, came forward with information that helped convict a man who killed a toddler.

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OBITUARIES

Michael Allen Michael


Michael Allen Michael, surrounded by love, passed away on April 15, 2003 at 40 years of age. He had been living with HIV and Hepatitis C, and had been near death before, but was vibrant for

many recent years. Those good years were a miraculous gift. There will be a gathering of friends at the New Club Rendez-Vous on Polk Street on Sunday August 3rd from 3 to 5 p.m.

Michael was a proud gay man who lived most of his life in the Bay Area. He was raised in Hayward, and lived in the East Bay and San Francisco. He worked with Seattle Gay News Online and www.dignityusa.org, and he traveled to demand justice for gay people in the Catholic Church. He was a bartender at The Giraffe and The Phoenix, a computer consultant, and a perpetual student.

Michael is survived by countless friends in the Bay Area, and in Washington and Oregon where he died with his sister, Anmarie Vasquez, at his side.

Michael, you had an intimate knowledge of the delicacy and precious-

ness of life, and you made a difference in our lives. You are missed. You will be remembered always.

Timothy G. Elbourne
38 years old


Born in Burlingame, California on March 22, 1965, he died from complications from AIDS at the Maitri Hospice in San Francisco on July 13, 2003.

A 15-year resident of San Francisco, Tim served four years in the U.S. Air Force in Hospital Administration at Ramstein AFB in Germany. He attended San Jose State University majoring in meteorology and communications, receiving a Bachelor of Arts degree in computer services. Timothy worked for nearly a decade in computer services and word processing at the law firm of Morrison & Foerster in Palo Alto.

Tim is survived by his father and mother, Timothy and Inge Elbourne, and two sisters, Kathy Hargis and Kirsten Mathieson.

There will be a celebration of Tim's life on August 1, 2003, at 1:30 p.m., at the University Lutheran Church, 1611

Stanford Ave., Palo Alto, California. In lieu of flowers, the family suggests contributions to the Maitri Hospice, 401 Duboce St., San Francisco, CA 94114.

The family wishes to thank the staff of the Maitri Hospice and all his friends who gave their love, care and support to Tim.

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization – and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

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San Francisco HIV Health Services Planning Council

The community planning group that oversees the prioritization and allocation of Ryan White CARE Act Title I and II funds (used to provide services for people living with HIV/AIDS in San Francisco, San Mateo, and Marin Counties) invites and encourages members of the public to attend their meetings and provide public comment.

The Planning Council usually meets the fourth Monday of each month from 4:30 to 7:30 P.M. in the Mayor's Conference Room (Room 201), San Francisco City Hall, 1 Dr. Carlton B. Goodlett (on Van Ness Avenue, between Grove and McAllister Streets.)

Meeting info: www.SFCareCouncil.org
Administrative Offices: (415) 674-4700/(415) 674-0371 FAX

TG recovery

◀ page 12

landing in jail.

After moving from the Philippines to the city, Lally (the agency asked that clients' last names be withheld) told how the loss of her grandmother and being alone in a new town led to a stifling sense of isolation. To escape she resorted to using drugs.

"She was the first person in my life to say it is okay to be different. When I moved to San Francisco, my grandma died. It took me out," recalled Lally, who transitioned in 1998. "I didn't know

how to process those emotions."

Eventually she made her way into the recovery program and found the support she had been lacking.

"Walden House opened a door for me to be able to access the services specific for what I need as a trans individual," she said. "I conquered my fear of being alone. Now, I have a huge family here at Walden House."

Shawn, an HIV-positive client, spoke of how if it were not for the Walden House program, she would be on Polk Street in a miniskirt.

"If I go out on the streets again I have a lot to lose. Not just my so-

briety, but mostly my life," she said.

During the budget hearings last month, Eichenbaum petitioned city supervisors to include her program in the health department's budget. Budget committee chair Chris Daly, whose district includes part of the Tenderloin, said due to the difficult fiscal situation the city finds itself in, it was not possible to find the funding for the program.

"I know we know about the Walden House program and are concerned about it," said Daly. "We may not be able to do anything about it, but we are looking into it."

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Horse of a different color

by Jim Provenzano

Mike Salinas inspired this column. For those of you who've been reading it over the past seven years, you have him to thank for giving me this page each week to promote GLBT sports.

As the editor of more gay newspapers than some people ever read, Mike's death leaves a legacy of inspired writing, and inspired writers and community activists.

Mike also suffered a bit of embarrassment when he attended an Oakland A's game with me, cringing as I couldn't help but cheer on muscle hunk and then-Texas Ranger Gabe Kapler. Oopsie! (I'm an A's fan now, really.)

It was Mike who allowed my irreverent jokes at the expense of professional sports homophobes, and inspired my more serious series about Pallotta Teamworks and the AIDS Rides.

While he prepared me for the ensuing criticism, he also predicted the subsequent vindication. Taking on what he perceived as questionable aspects of the gay community was as important as the cheerful promotion of often under-appreciated, supportive, and productive groups.

I always felt that gay jocks were underdogs of a sort. This week's national sports news is full of underdogs, or superstars who seem like underdogs. Cancer survivor Lance Armstrong fell off his bike in the Tour de France, only to win a fifth time. Unknown Ohio native Ben Curtis won the British Open, surpassing front runners like Tiger Woods.

Dark horse

The fascinating tale of Seabiscuit is once again enjoying mass appeal through the best-selling book and new film. Seabiscuit's jockey Red Pollard, blind in one eye and suffering a leg injury, came to national acclaim after emerging from obscurity.

The story of Seabiscuit is enjoying a resurrection in an era similar to that of the racehorse's fame. A country swept up in war and economic depression seems to need an inspiring distraction.

As an aside that may interest less impoverished or kinky readers, last Sunday's Beverly Hills auction of Seabiscuit items fetched several thousand dollars each. The racehorse's saddle failed to get bids for more than the \$125,000 reserve. But the riding boots used by another Seabiscuit jockey, George Woolf, went for \$6,500, and his whip was sold for \$5,250. Whip it good!

Actor Tobey Maguire's gradual rise to webbed wonder fame from a strong list of smaller roles is admirable, as is his escape from family poverty, and his own conquered battle with alcoholism.

Seabiscuit author Laura Hillenbrand managed to pen the best-seller while often bedridden from chronic fatigue syndrome, proving that a writer can surpass the harshest difficulties.

I need a hero

These are the kind of people who inspire many. Before ESPN caught on, before others took up the slack nationally, it always seemed crucial to me that you be reminded of the healthy opportunities for meeting other GLBT people, and fulfilling that ideal proposed by the great Tom Wad-



Diamond in the rough: Mike Salinas at an A's game.

dell: personal best, inclusion, and participation.

Gay Games itself often gets short shrift in national media. While regional newspapers and magazines, as well as gay publications honored athletes with nice feature stories, predictably, the national media ignored it, or limited coverage to a single brief wire service report and a picture of k.d. lang.

National sports media instead chose to cover the well-groomed coming out of former NFL football player Esara Tuaoalo.

While Tuaoalo's being a ukulele-strumming spokesperson for Chili's restaurant chains is a great thing, and he's a fine and handsome role model, I couldn't help but flinch at the ease with which the mainstream media followed his story, and ignored the achievements of 13,000 queer jocks down under.

Tuaoalo's PR firm is Bragman, Nyman and Caffarelli, the same firm that built up an obfuscative and high-priced campaign for Pallotta Teamworks through its demise, and handles GLAAD's occasional gaffes (supporting the phony pro wrestling "marriage" comes to mind). That the PR firm chose to unveil Esara during the same week as Gay Games VI offered a lazy corporate media a single story versus a multitude of stories, and struck me as a case of disconcerting upstaging.

Until other local papers realize the importance of regularly covering this important and vital community, you're stuck with me, razzing the "homophobes," contextualizing the hidden "politico-erotic" aspects of the dugout via run-on sentences, or being the unofficial groupie of fun-loving and competitive jocks who can't afford PR firms. I hope you'll continue to help me carry out this vision for years to come. Mike would appreciate it.

Suds, buds and Lycra duds

And what better way to support and appreciate queer jocks than to stop by the Pilsner Inn this Saturday?

The gals and guys of Tsunami Water Polo and Fog Rugby clubs, having bonded in a few mid-Pride Parade scrums, will be hosting a fun gathering of polo players, rugers, and their affable fans.

Stop by their beer benefit at the Pilsner Inn, 225 Church Street (at Market), Saturday, July 26, from 2 to 6 p.m. (415) 621-7058. Some especially cute jocks have threatened to don little more than Speedos and rugger shorts, as well as bring water balloons, so more than beer may be spilled. Dress (or undress) accordingly!

Visit www.sftsunami.org and www.sffog.org for more info.

Icing on the cake

Another bunch of my favorite folks, the figure skating community, will donate their time for what promises to be a great evening of artistic athleticism on Saturday, August 2 at Yerba Buena Ice Rink.

To celebrate his 50th birthday (hey, he e-vited, so it's public knowledge), figure skating medalist Alan Lessis has organized a benefit show that will hopefully raise up to \$5,000 to share between two groups he works with, the San Francisco School Volunteers and the Music Theater Collaborative.

The lively array of performing skaters will include Skate Out organizer Thom Mullins, doing his hilarious Dame Edna routine, which won second place in Adult Nationals this year.

Gay Games participants and medalists will include John Manzon-Santos, Ward Kokuban, Dan Ashbrook, Matt Newman, Jay Kobayashi (also 2002 Gold Adult National Champion), and Mike Dianda (also first place Men's Masters Interpretive in Adult Nationals).

Others include San Francisco Skating Club's Bruce Bell, Devon Navarro (who does an amazing hydroblade, a move that few more experienced skaters can do), and Jenny Griffin, who will skate to a piece by Music Theater Collaborative's artistic director Hector Armenta.

Thrill to the jumps and spins, enjoy the splendor of terpsichorean excellence on ice. Afterward, enjoy Open Skate yourself from 9-11 p.m. or attend the party afterwards. The event is Saturday, August 2, 2003, 7:30-8:30 p.m. at Yerba Buena Ice Rink, Folsom & 4th, \$10-\$50, children free. Info: www.sfsfv.org

Man and super (wo)man

Thanks to a few pals for "dragging" me out of the house last weekend. Jocks, and the contents of jock straps, enjoyed a ribald series of amusing parades at last Sunday's drag king contest at SomArts Gallery and performance space.

Hosted by the regally Roman Clitorius Maximus (a.k.a. Leigh Crowe) and former "pro wrestler" Shack Shackwell, the wild evening of theatrics proved the theory of my years poking fun at the silliest aspects of machismo, that masculinity is just a concept.

Reigning King Rusty Hips handed over his crown by reviving his antics on rollerblades.

Set to Air Supply's "Nothing At All," the second place winning act, performed by button-cut Johnny Angel and Billy Slick, brilliantly dramatized a passionate crush between two teen football players.

One of my favorites, the moves-bustin' Leroy Williams, with his flock of strutting Catholic schoolgirls, bore a striking resemblance to a certain six-time Gay Games participant and multiple medalist in track and field. Who could it be? Let's keep it on the down-low. ▼

CLASSIFIEDS

Art auction for AIDS



Steve Underhill

Dr. James Dilley, right, executive director of the University of California, San Francisco AIDS Health Project, welcomes attendees to AHP's seventh annual "Art for AIDS" live auction benefit, held at Bonhams and Butterfields Friday, July 18. Dilley told the Bay Area Reporter that about 550 people attended the event, which raised \$86,000, according to preliminary figures. "It was a really great event," Dilley said, adding that the live auction produced exciting bidding and counterbidding on a number of art pieces.

Our Man Friday

◀ page 9

Politics and people

Leading presidential candidate, Senator **John F. Kerry** (D-Massachusetts) will give the keynote address this Saturday evening, July 26, at the Human Rights Campaign San Francisco Bay Area 2003 gala dinner at the Hilton Hotel on O'Farrell Street in San Francisco. Local favorite, comedian **Margaret Cho**, will entertain; cocktail reception and silent auction from 5-7 p.m., then dinner with Kerry. \$175; \$312 VIP; \$100 senior/student (purchase tix, visit www.boxofficetickets.com or call 800-494-TIXS).

The Log Cabin Club of San Francisco will be hosting **C. Martin Meekins**, author of the amicus brief he prepared for Log Cabin Republicans in the *Lawrence v. Texas* case, on Tuesday, July 29, 7-9 p.m. at the LGBT Community Center, 1800 Market Street. Meekins will discuss the historic 6-3 U.S. Supreme Court decision overturning *Bowers v. Hardwick* and invalidating the sodomy laws that remained in Texas and 12 other states, and the implications of the landmark decision. Log Cabin's new officers will be sworn into office that evening as well: **Paul Lynd**, president; **Joel Springer III**, vice president; **Christopher Bowmen**, secretary; and **Paul Cahill**, board member at-large (for info, call Paul Lynd at 415-765-5836).

And how about that "gay-friendly" Bush White House – last week some in the White House were apparently so pissed when ABC News correspondent **Jeffrey Kofman** did a story on *World News Tonight* about the plummeting morale of the U.S. troops stationed in Iraq that a White House operative apparently alerted cyber-gossip **Matt Drudge** to the fact that Kofman is not only Canadian, he's openly gay! According to the *Washington Post*, Drudge was quoted as saying, "White House press secretary **Scott McClellan** is having a rough first week; the White House press office is under new management and has become slightly more aggressive about contacting reporters. This story has certainly become talk radio fodder about the cultural wars/liberal bias in the media." An ABC network insider was sanguine about the White House tactic: "Playing hardball is one thing. But appealing to homophobia and jingoism is simply ugly."

I don't often plug things other than political events in the column, but if you're into art, check out the walls at the Transfer bar, 198 Church Street at 14th. Two young women – **Regina Medoro** and **Tracy Strode** – have some pretty damned good artwork on display there and it's all for sale; check it out. You won't be disappointed. Medoro is one of the star bartenders at the Transfer, my neighborhood bar.

And how was your week? ▼

was told by one of the parole board members he was "very close" to being released. Of course, if the parole board ordered Leigh's release, as it did in Smith's case, Davis would have the option of blocking it.

"I am losing hope," Leigh said.

Leigh noted that he had a clear criminal record and had aspirations to work in law enforcement before he got involved in drugs to fit in with his new fast-lane West Hollywood friends, a decision that ultimately led to murder. ▼

Prisoner

◀ page 16

"My belief, at least as an attorney, is that he has paid his debt for that homicide, which he was not an actual killer but an aider and abettor on a drug case," Barton said.

Meanwhile, Leigh is also fighting for parole. He explained that parole hearings have been held for him five or six times since 1994. At a hearing two years ago, because of his exemplary prison record, he

TG recovery

◀ page 17

The city's director of HIV prevention, Steven Tierney, said the health department is trying to secure funding for the program.

"Do I think it's worth funding? Absolutely yes," said Tierney. "We are looking at how to fund the program."

As the deadline nears to secure the program's funds, Walden House officials remain hopeful a solution will be found.

"We have a very good track record of identifying funding once we have something that works," said Brian Greenberg, one of two chief operating officers at the agency and Walden House's development director. ▼

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STATEMENT FILE 0267966-00
The following person(s) are doing business as: Gladis Productions, 2079 15th Street #C, San Francisco, Ca. 94114. This business is conducted by an individual signed Steven Alan Dallmann. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 06/25/2003.

JULY 3, 10, 17, 24, 2003

STATEMENT FILE 0267781-00
The following person(s) are doing business as: Nick's Powerwash, 2250 25th Avenue, San Francisco, Ca. 94116. This business is conducted by an individual signed Catherine Hendricks. The registrant(s) commenced to transact business under the above listed fictitious business name or names on June 19, 2003. The statement was filed with the City and County of San Francisco, Ca. on 06/19/2003.

JULY 3, 10, 17, 24, 2003

STATEMENT FILE 0267946-00
The following person(s) are doing business as: Vic's Attic, 17 Caire Terrace, San Francisco, Ca. 94107. This business is conducted by an individual signed Vicki Zetler. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 06/25/2003.

JULY 3, 10, 17, 24, 2003

STATEMENT FILE 0267467-00
The following person(s) are doing business as: Groundwork Strategies, 939 14th Street, San Francisco, Ca. 94117. This business is conducted by an individual signed Nancy Hale. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 06/06/2003.

JULY 3, 10, 17, 24, 2003

STATEMENT FILE 0268048-00
The following person(s) are doing business as: New Fulton Cleaners, 1323 Fulton Street, San Francisco, Ca. 94117. This business is conducted by an individual signed Nancy Hale. The registrant(s) commenced to transact business under the above listed fictitious business name or names on June 30, 2003. The statement was filed with the City and County of San Francisco, Ca. on 06/30/2003.

JULY 3, 10, 17, 24, 2003

STATEMENT FILE 0268098-00
The following person(s) are doing business as: ICONA, San Francisco Shopping Center/ 865 Market Street #T09R, San Francisco, Ca. 94103. This business is conducted by an individual signed Mee Hyang Cha. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on July 01, 2003.

JULY 10, 17, 24, 31, 2003

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LEGAL NOTICES

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.CNC-03-54084

In the Matter of the Application of Nancy Ann Shore For change of Name. The application of Nancy Ann Shore for change of name, having been filed in Court, and it appearing from said application that Nancy Ann Shore has filed an application proposing that his/her name be changed to Nancy Ann Dillon-Shore. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 11th day of September at 9:00am., of said day to show cause why the application for change of name should not be granted. JULY 17, 24, 31, AUG. 7, 2003

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LEGAL NOTICES

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IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC-03-540810

In the Matter of the Application of Chontae Claudisha Love. For change of Name. The application of Chontae Claudisha Love for change of name, having been filed in Court, and it appearing from said application that Chontae Claudisha Love has filed an application proposing that his/her name be changed to Chontae Claudisha Burks. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 02 day of September at 9:00am, of said day to show cause why the application for change of name should not be granted.

STATEMENT FILE 0267983-00
The following person(s) are doing business as Pick-A-Movie Delivery Service, 1760 Pacific Avenue #2, San Francisco, Ca. 94109. This business is conducted by an individual signed Darryl B. Gregory. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 06/26/2003.

JULY 17, 24, 31, AUG. 7, 2003

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO. 0239873-00

The following person (persons) have abandoned the use of the fictitious business name known as: Bayareagaytours.com. Located at: 710 14th Street, San Francisco, Ca. 94114. This business was conducted by an individual signed Brad Goessler. The fictitious name referred to above was filed in the County of San Francisco on: April 07, 2000.

JULY 17, 24, 31, AUG. 7, 2003

STATEMENT FILE 0268242-00
The following person(s) are doing business as: Sales Solutions, 4096 17th Street, #204, San Francisco, Ca. 94114. This business is conducted by an individual signed Kathleen Amendola. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 8, 2003. The statement was filed with the City and County of San Francisco, Ca. on 07/08/2003.

JULY 17, 24, 31, AUG. 7, 2003

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO. 0262911-00

The following person (persons) have abandoned the use of the fictitious business name known as: The Willows Inn. Located at: 710 14th Street, San Francisco, Ca. 94114. This business was conducted by an individual signed Brad Goessler. The fictitious name referred to above was filed in the County of San Francisco on: December 10, 2002.

JULY 17, 24, 31, AUG. 7, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC-03-540825

In the Matter of the Application of Lori Lyn Otersbach for Change of Name. The application of Lori Lyn Otersbach for change of name, having been filed in Court, and it appearing from said application that Lori Lyn Otersbach has filed an application proposing that his/her name be changed to Peter Lyn Otersbach petitioner has also filed a petition for a decree changing petitioner's gender from female to male and for the issuance of a new birth certificate reflecting the gender and name changes. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 4th day of September at 9:00am., of said day to show cause why the application for change of name should not be granted.

JULY 17, 24, 31, 2003

STATEMENT FILE 0268206-00

The following person(s) are doing business as: The Willows Inn, 710 14th Street, San Francisco, Ca. 94114. This business is conducted by an individual signed Michael A. Curless. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 1, 2003. The statement was filed with the City and County of San Francisco, Ca. on 07/07/2003.

JULY 3, 10, 17, 24, 2003

STATEMENT FILE 0268530-00

The following person(s) are doing business as: Icon National, 1220 Bowdoin Street, San Francisco, Ca. 94134. This business is conducted by an individual signed Ryan Keith Hill. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 07/21/03.

JULY 24, 31, AUG. 7, 14, 2003

STATEMENT FILE 0268416-00

The following person(s) are doing business as: Pepe Studio, 3285 Mission Street, San Francisco, Ca. 94110. This business is conducted by an individual signed Jose Huizar. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 16, 2003. The statement was filed with the City and County of San Francisco, Ca. on 07/16/03.

JULY 24, 31, AUG. 7, 14, 2003

STATEMENT FILE 0268400-00

The following person(s) are doing business as: Canyon Promotional Products, 706 6th Avenue, San Francisco, Ca. 94118. This business is conducted by an individual signed Adriana Sue Debets. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 15, 2003. The statement was filed with the City and County of San Francisco, Ca. on 07/15/03.

JULY 24, 31, AUG. 7, 14, 2003

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page 30

Stormy Weathermen
'Weather Underground' doc at the Castro.

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Hollywood homowatch
Gay screen idols on the Silver Screen, out on DVD.

page 33



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 33 • No. 30 • 24 July 2003

Night of the red hot mamas

Help Is on the Way IX to benefit AIDS agencies

by Adam Sandel

Michele Lee



Joan Marcus

Red Hot Broadway is the theme of Monday's *Help Is on the Way* benefit at the Palace of Fine Arts Theatre. The bi-annual fundraiser for the Richmond/Ernest AIDS Foundation always attracts stage and television stars, but this summer's event features a wealth of Red Hot Broadway Mamas.

Broadway legend Elaine Stritch and *Hart to Hart*'s Stephanie Powers will share the stage with two ladies whose careers have famously spanned Broadway, film and television: Michele Lee and Lucie Arnaz.

Lee shot to fame opposite Robert Morse in the stage and film versions of *How to Succeed in Business Without Really Trying*, and became a household name in a 14-year stint on TV's *Knot's Landing*. After starring in a string of TV movies, Lee returned to Broadway (and then San Francisco) in *The Tale of the Alligator's Wife*.

Arnaz was born into television royalty and started her career at age 15 opposite her legendary mom Lucille Ball in *The Lucy Show* and *Here's Lucy*. She went from TV to Broadway, starring in shows like *They're Playing Our Song*, *Educating Rita* and *My One and Only*.

Lee's and Arnaz' careers intersected when they both played the role of Gittel Mosca in the 1973 Broadway musical *Seesaw*. Thirty years later, both stars recall it as their most memorable role.

"It's one of the best characters written for the stage," says Lee, who earned a Tony nod for the role. "She's so out there, zany, loving, and so in love with the wrong guy. I got so spoiled I thought, 'How do I play another character if it's not as good?'"

"*Seesaw* is almost a perfect musical," says Arnaz, who followed Lee on Broadway and then toured with the show. "If I could stay 31 forever, I would love to keep playing Gittel Mosca."

But Lee got dibs on singing the finale from *Seesaw* for *Help Is on the Way*. She recalls that *Seesaw* director Michael Bennett and her costars Tommy Tune and Ken Howard had only two-and-a-half weeks to put the show together before opening on Broadway.

"The finale is a soliloquy," she says. "And it was given to me in a taxicab the day before we

page 32 ►

Lucie Arnaz



Laughing 'til it hurts

Chatting with Winnie (Irwin) and Rachel (Ben) of the Kinsey Sicks

by Gregg Shapiro

I guess I could say that you had to be there, but both Irwin Keller and Ben Schatz of the Kinsey Sicks had me in stitches when I recently interviewed them. You can either take my word for it when I say that a show by the Kinsey Sicks is one of the most complete theatrical experiences you'll ever have, or you can actually see them at the Herbst Theatre on Saturday, July 26. The "dragapella" evening has male energy (members Irwin Keller, Ben Schatz, Kevin Smith Kirkwood and Chris Dilley), female en-

ergy (Keller's Winnie, Schatz's Rachel, Kirkwood's Trixie and Dilley's Trampolina), touching dramatic moments, side-splitting comedy, and remarkable *a cappella* harmonizing.

Gregg Shapiro: How long does it take for you to transform into Winnie?

Irwin Keller: It's taken my whole god-damned life. On a nightly basis? About an hour. It's kind of like becoming a Klingon or something.

How long does it take you to transform into page 39 ►

True or false? The Shadow knows

Out There verifies while others fall prey to rumor

by Roberto Friedman

The British government has learned that Out There recently sought significant quantities of **Yellowcake** from the bakery section of a local supermarket. Sources say that the Yellowcake may even have been enhanced with warheads made of chocolate icing.

These days, when State of the Union addresses and White House press conferences are given over to spin, innuendo, and rumors of intelligence, while British ministers duck and dicker over dodgy dossiers, it's important to try to part the mists a little and separate truth from fiction. This week, rumor busting is OT's mission, and there sure are plenty of canards around to can.

We can only wonder at the latest rumor going around Sillytown (and only hope that this won't fan the flames) — namely, that **George W. Bush** is secretly as gay as a dry-cleaned flamingo. On her website on behalf of Baptists Are Saving Homosexuals (**BASH**), concerned Christian citizen **Betty Bowers** asks the burning question that "conservative Christians throughout America are demanding to know: Is Bush a homo?"

Bowers cites dozens of refer-

ences Bush has made to people (wife **Laura**, mother **Babs**, **Chuck Berry**) as "fa-a-abulous," which we have to admit is an important indicator. Bush has had many occasions on which to remark on the "fabulous jobs" various functionaries of his reign are doing; they are listed. Everything in W's world (forests, African-Americans, the World Series) is declared to be absolutely "fabulous." Now, we all know what kind of men aspire the fabulous most: the most fa-a-abulous flammers among us (www.bettybowers.com/ibushgay).

Meanwhile, those rumors of specialized **marital aids** in that Castro Street emporium are true: You can now purchase, for personal use, your very own rubberized horse penis, which, as per reputation, is quite large. Or, if you're feeling seaworthy, you can take home a whale penis, also oversized — and who even knew? Guess the name for **Moby Dick** wasn't an understatement.

Thoughts of pumping tools and animal dildos lead us naturally to our next item, about the GOP's Great White Hope, actor/android **The Arnold**. Quoth a profile last week from the UK *Guardian*: "**Schwarzenegger's** best unscripted lines remain those from his 1977 movie, *Pumping*



Arnold likes 'em any which way.

Iron: 'I like them with black hair,' he muses gutturally, 'with brown hair, with red hair, with big breasts, with little breasts, with a big ass, with a little ass.' His wife **Maria**, one notes, has brown hair and — well, we won't go there.

"There's red meat for the media Rottweilers. No one — in a state where three out of five are immigrants — cares that Schwarzenegger was born Austrian. But the fact that his father, **Gustav**, was a Nazi stormtrooper may be tricky. And inviting **Kurt Waldheim** to his wedding was bad. Then there are all those tabloid smears about drugs and serial groping." But we, in turn, won't go there.

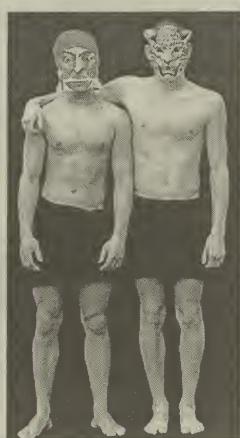
Rumor mill grinds on
Constant Out There readers

know that we're under the firm impression that the new and improved **Details** magazine is just as gay as a ziplocked cockatoo. Apparently similarly convinced is hip new NYC magazine **Radar**, whose editor **Maer Roshan** has been dropping a few choice words like "fey" and "gay" into his mag's recent mentions of **Details** editor-in-chief **Dan Peres**.

Now the **NY Post's** Page Six column has got into the act of outing **Details**, speculating along with OT and MR that "the new issue should fly off the newsstands in Chelsea. Among the overlines: 'So Just How Gay Were the Taliban?' '**Tobey Maguire** Takes Off the Tights,' and 'How to Handle Yourself at the Urinal: the New Etiquette.'

All the attendant media attention has done nothing to dispel rumors that **Details** is currently going through a gay makeover à la **Butch's** transformation by the **Fab Five** in Bravo's *Queer Eye for the Straight Guy*. If anything, we think still more hatspins are yet to drop in the Big Grapple.

We don't know why we seem to be so caught up in rumor, hearsay and innuendo. Oh yes, we do. We've been immersed in the first two issues of **Radar**, which seems devoted, in a Spy-esque way, to digging up the dirt. This means exposing uber-creep **Michael Savage's** surprising correspondence with the late **Allen Ginsberg**. Or, in the feature "Fun, Furry and Fabulous," outing half



Enchanted masquerade at Martin

the animal kingdom as gayer than, well, a goose: "A homosexual greylag goose will exhibit visible signs of grief and mourning should his partner pass away. Then he'll quickly join a gym."

In the mag's "Gossip Report," **Michael Musto** claims "online cinephiles like to speculate that **Vin Diesel** is gay because he's so enigmatic, and because he was spotted with **Nicole Kidman**." Isn't this just how rumors get started?

Behind the masks

There is absolutely no truth to the rumors that the two handsome guys in clever Hallowe'en

page 28 ►

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THEATRE

Holy bat play!

'Bat Boy' flies on the Peninsula

by Richard Dodds

Bat Boy and Urinetown—the musicals—opened around the same time at off-Broadway theaters to good reviews and business. Both had outlandishly melodramatic stories tied to not-quite uplifting stories, and both playfully mocked musical-theater conventions. While Urinetown transferred to Broadway just days after 9/11 and has thrived, Bat Boy had to close shortly after the attacks when business slumped.

It was by chance that I saw the shows back-to-back during their off-Broadway runs, and while I enjoyed both shows, it seemed a bit of musical-theater-deconstruction overkill at the time. I favored Bat Boy, which I had seen first, and later pondered their different fates. The comparisons are actually available again, this time with the Broadway-scale Urinetown tour at the Geary Theatre, and Bat Boy making its area debut at TheatreWorks in Palo Alto. Urinetown is certainly the slicker of the two shows, but the one-shot-only TheatreWorks production is good stuff, too, with the heart of the show beating as it

should.

Keythe Farley and Brian Flemming's story for the musical is spun from a supermarket tabloid account of a bat-person reportedly discovered in West Virginia. In the musical, this wild creature is adopted by a kindly family, gets named Edgar, and is taught in human ways. His need for fresh blood proves a stumbling block on the road to good manners. Also, the townsfolk aren't so happy about having this fanged creature with an English accent (thanks to BBC language tapes) in their midst, and they are always on the ready to raise pitchforks.

The script playfully invokes numerous theatrical antecedents, from The Elephant Man to Beauty and the Beast, and the score by Laurence O'Keefe continues this with musical twists of Phantom of the Opera, The Lion King, Jekyll & Hyde, and the like. Much of Bat Boy is played for laughs, but it still gets emotional mileage out of its story and music by using the very devices it is affectionately mocking. That may be the essential truth of successful musical parody.

Justin Green is endlessly likable and just a little bit scary as

Bat Boy Edgar in a hot theatrical performance. Heidi Blickenstaff gives another of the show's sharp performances as the Bat Boy's surrogate mother, a happy housewife with a terrible secret. As her daughter, Molly Bell scores big laughs with her sharp delivery of callow teen ways.

Director-choreographer Linda Goodrich has staged the production to a good polish and with the necessary sensitivity to the often-overlapping emotional tones of the musical. The entire cast is merrily in touch with the material, which gives everyone a chance to shine. All in all, here's a theatrically happy state of affairs to be sampled. ▼

Bat Boy - The Musical will run at the Lucie Stern Theatre in Palo Alto through Aug. 10. Tickets are \$20-\$48. Call (650) 903-6000.



Justin Green is Bat Boy Edgar



A Stritch in time

'Elaine Stritch At Liberty' works magic

by Richard Dodds

Hype often has an effect at odds with its intentions. Rather than enjoy a show for itself, we may feel disappointment that it doesn't meet its build-up. But I can't imagine that happening with Elaine Stritch At Liberty, no matter how many hosannas have been raised in its celebration. You may even be surprised at how much more you liked the show than you expected.

After all, Elaine Stritch isn't quite your proverbial household name, and two-and-a-half-hours of her theatrical, romantic, and highly personal reminiscences might seem the stuff for insiders. But At Liberty transcends any such boundaries by being so well-written, -staged, and -performed—and for its overriding human honesty.

At Liberty, written by Stritch and John Lahr, and directed by George C. Wolfe, is actually a tightly-structured play about a volatile character named Elaine Stritch who is brought to life by the volatile actress of the same name. The show is ending a short post-Broadway tour in San Francisco, and the main issue for me was how much of the in-the-moment energy I witnessed in New York would still be present. The answer: all of it.

There is something absurd about the world according to Stritch, at least in how the 78-year-old actress has managed to navigate it. Not one to suffer fools gladly, and sometimes fueled by alcohol, she tells how she squandered golden career opportunities, made producers nervous, and alienated other performers. It's mea culpa mixed with they got



Stritch: overriding human honesty

Michael Daniel

what they deserved.

Her romance with alcohol is an ongoing topic. "You're scared. You drink. You're not scared. So what's the problem?" But, as she invites us to laugh along at some of her boozy predicaments, with just a change in a facial muscle, she can take us to a darker side.

At Liberty is actually more like a one-woman musical than play, and a small orchestra in the Curran Theatre provides accompaniment for ingeniously interwoven music and stories, and full-out renditions of such signature songs as "The Ladies who Lunch," "Why Do the Wrong People Travel?," and "Zip," as well as the one she's earned the right to sing: "I'm Still Here."

San Francisco probably isn't the end of the line for Elaine Stritch At Liberty, but why take a chance? It's here now. Go! ▼

Elaine Stritch At Liberty is at the Curran Theatre through July 27. Tickets are \$35 and \$78. Call 512-7770.

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THEATRE

At home both on stage and by the hearth

'Chicago's Marcia Lewis Bryan goes on the road, stands by her man

by Richard Dodds

t must be love. Marcia Lewis, who became a new bride two years ago at age 62, was hurrying a phone interview to a close. "My husband just got home, and I've got to fix him some lunch," she said from Nashville, her home

after 37 years as a New Yorker. Marcia Lewis is now officially Marcia Lewis Bryan. That's how her billing reads as she makes a brief return to the role she created in the hot revival of *Chicago*. She'll again be Mama Morton, matron of Cook County Jail, when the musical returns to San Francisco beginning Aug. 4.

"I love being down here in Tennessee, and I'm not doing long runs anymore," she said, "but I missed it a little bit." And so she said yes when the *Chicago* tour needed to replace its current Mama Morton when Roz Ryan left for a TV job. But for four cities only, she told the producers. "They wanted me to go on to Toronto, but I said I really needed to get back home."

What is her new non-showbiz life in Nashville like? "I love to paint. I take classes at the museum. I have a lot of new friends suddenly. And I'm married. I'm really married. And my husband still works, and I need to help take care of him a little bit."

During their courting period, Lewis heard belatedly that Fred Bryan had had a massive heart attack while she was in Las Vegas with *Chicago*. "I started to cry, and I thought, 'Oh, my God, I have feelings for this man.' And then I wrote a very aggressive letter saying he had to get better soon and I really wanted to see him. And it made him want to get well, and now he's the star pupil in cardiac rehab."

Lewis, now 64, had been married once before, an unhappy situation that came to an end in the 1970s. She wasn't expecting a second go-round. "I was getting to the point age-wise where I didn't look forward to an older life alone, but I figured that no one was knocking on my door."

And so, until she met Bryan, an older widower, Lewis was content to throw all her energies into her career. *Chicago* alone accounted for five years of steady work. "I enjoyed it so much I didn't leave it," she said. "I really nurtured it."

Lewis was in a now-famous 1996 concert revival that led the way to the lean-and-mean version in its continuing Broadway run. It was the success of the stage revival that provided the often-delayed movie version to finally be made.

"I love the movie," she said. She was sorry when they cut her character's song about "Class," but enjoys that the DVD has it. "When I did *Annie* and the movie came out, everybody started going to the movie because the tickets were so much cheaper. And we had to close because of it. But this time, the movie inspired a new tour."

She described her time in *Chicago* as "the most phenomenal thing I had anything to do with in my career, and I've been in this business for 40 years."

Lewis first honed her comic skills as a defense mechanism. "I was such a chubby little kid, and I was kind of gutsy and had a lot of fun, but I was also picked on a lot,



Carol Rosegg

'Chicago is the most phenomenal thing I had anything to do with.'

so I think I probably picked up the humor then."

She studied nursing in college to have something to fall back, and took theater as a minor. "But once you get on that stage with an audience that thinks you're funny, you want to be on the stage every day of your life."

For Marcia Lewis Bryan, the priorities have changed. "I've had a good life and I'm very happy," she said. "I enjoy it when I'm on the stage, but I don't have to do it every day anymore."

Chicago will be in residence Aug. 6-24 at the Golden Gate Theatre. Call 512-7770.

The two Ronnies

Ronnie Kerr, the horny homophobe Marine in Ronnie Larsen's *Cocksucker* at Theatre Rhinoceros, is squeezing in a couple of performances of *The Only Thing Worse You Could Have Told Me*. Performances of the one-man show are at 7 p.m. July 27 and Aug. 3 at Rhino.

Kerr will play the 14 characters of *Only Thing Worse*, each with a specific take on being gay in the world today. The piece was written and originally performed by Dan Butler, best known as the hyper sportscaster Bulldog on *Frasier*.

Call 861-5079 for tickets.

Ch-ch-changes

Changes are continuing on the announced 2003-2004 Best of Broadway series.

Variety recently reported that Jane Krakowski was replacing Marisa Tomei in a New York workshop of *Sweet Charity*, in preparation for the touring production due at the Golden Gate Theatre in the fall. But there's been no official word that Tomei has left the project.

Krakowski, best known as the randy secretary Elaine in *All My Children*, recently won a Tony Award for the revival of *Nine*. Tomei, an Oscar winner for *My Cousin Vinny*, would be making her Broadway musical debut if *Sweet Charity*, as planned, winds up in New York after its tour.

My vote: Krakowski over Tomei.

Earlier, *The Exonerated*, a docu-drama about the death penalty, replaced the canceled tour of *Frankie and Johnny in the Claire de Lune*. More recently, it was announced that the tour of the revised Broadway version of *Flower Drum Song* had been scuttled, and a replacement musical is being sought.

Shaw at Shakes

This is the final weekend for *Arms and the Man* at the California Shakespeare Festival in the hills near Orinda. I eagerly recommend it. Director Lillian Groag and the cast have found both the meat and froth in Shaw's satire of war, and the production makes gorgeous use of the theater's outdoor locale. Call (510) 548-3422. ▼

Richard Dodds can be reached at BARstage@aol.com.

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Photo by David Wilson

Out There

◀ page 26

masks pictured on page 26 are close personal friends of Out There. They're from a show called *Nice & Tough* at Vance Martin Photography and Fine Art, 653 Guerrero St., matching a suite of photographs by Luke Smalley, called *Gymnasium*, with portraits of Street Boys by Amos Badertscher. The latter is a self-

taught photographer who has documented the lives of tough guys, junkies and rent boys on the streets of Baltimore. Worth a look-see. The gallery is open by appointment; call (415) 621-2139 or go to www.vancemartin.com.

Just Joan

Oh well, as always in life, there are the willfully misinformed, there are the ardently deluded, and then there are the simply, flat-out wrong. Since we've been mus-

ing lately about the life of late enchanted thespian Kate Hepburn, our sources have been regaling us with their favorite KH anecdotes.

It seems that about 15 years ago, a fan recognized Hepburn while she was out walking in Manhattan. The woman rushed up to her and gushed, "Oh! I know you. You're a movie star! Yes! You're *Joan Crawford*!"

Hepburn reportedly replied, "Yais, and I'm dead!" and kept right on walking. ▼

MUSIC

Tickling the ivories

Leif Ove Andsnes pretties up Schubert

by Tim Pfaff

If you like your Schubert good-natured, you may be passé, but they're still making CDs for you. With the second installment of his projected Schubert cycle for EMI Classics, Leif Ove Andsnes gives the D-Major Sonata, D. 850 the kid-glove treatment (filling out the disc with nine Schubert songs featuring tenor Ian Bostridge). A stack of CDs and the Gilmore Prize (the piano version of the MacArthur Award) later, the world's most affable pianist has earned the right to play pretty much however he wants. This second helping of "sensitive" Schubert leaves little doubt where this cycle is going (but more about whether we need to go there, too).

I suppose someone ought to

hold up this august and probably much-lamented end of the Schubert bench, since elsewhere in the booming international Schubert enterprise there's little but pervasive gloom and Angst — with Bostridge's psychotic-break *Winterreise* a prime example. Still, even when it overreaches, this "new" Schubert seems as necessary a part of the public re-imaging of this composer as the rediscovery of the post-Amadeus Mozart has been.

Yet back to pretty it is for Andsnes, whose only real transgression is falling short of his own technical and interpretive capacity with this maddening tickling of the keys. Sure, the D-Major is the sunniest, most extroverted and unashamedly exhibitionist of the big Sonatas, but if this D-Major were any jollier, EMI would be

obliged to pack insulin in the jewel box. The only shadows in this relentlessly upbeat reading, in the wistful Con moto second movement, are the kinds that enhance postcard photos.

I could have handled it all — the willful stepping back from the pianistic exhibitionism, the mawkish overdoing of the first movement's yodeling effects, the smoothing out of the rapid mood changes that color even this peppy sonata — if it hadn't been for Andsnes' parting gesture in the concluding Rondo. It's an outright curtsy in music that sent me into glucose shock.

On the heels of that outrageous gesture, Bostridge's tenor sounds like one of the hounds of hell, and his singing has its customary bite. Still, even in the songs, little happens until the penultimate "In Walde," in which



of which Schubert-lovers count among his greatest compositions for the piano, have fared well on discs, with a number of complete sets. Still, even on CD, the duos have not kept pace with the recent tidal wave of sonata performances.

The ever-enterprising Harmonia Mundi, which has some of the best scouts in the business, has stepped into the breach with an astounding new CD containing three of the duos: the *Divertissement à la hongroise*, the Variations on an Original Theme, and the sublime F-minor Fantasy, which, some discerning Schubertians regard as his greatest work for the

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20th-century musical iconoclast

Gay composer Harry Partch's wayward path

by Jason Serinus



Partch in 1943: fantastic voyage

Harry Partch (1901-1974) was a true original: an enigmatic gay American composer who left a body of work both provocative and perplexing. Not only did he eschew traditional Western tunings to explore just tonality and microtonality, but he also created dozens of fantastic instruments, mammoth dance/theater extravaganzas, and unique musical narratives based on everything from Greek mythology to his own experiences as a hobo.

Harry Partch: The Wayward (Wergo) features performances by the ensemble Newband, which in 1990 received custodianship of the collection of original instruments for which Partch composed most of his work. The ensemble's conductor, Dean Drummond, is both director of the Harry Partch Instrumentarium and Professor of Music at Montclair State University.

The instruments, all tuned to just intonation, include the Chromelodeon I, a pedal-pumped reed organ with sub-bass adapted to play all the chromatic pitches in Partch's 43-tone-per-octave source scale; the almost seven-foot-tall Kithara II, a hybrid harp/slide guitar consisting of 72 vertical guitar strings arranged in 12 rows, each with six strings; and other such exotically named inventions as the Harmonic Canon, Bloboy, Diamond Marimba, Bamboo Marimba, Bass Marimba, Cloud Chamber Bowls, and Spoils of War. The latter is a collection of percussion effects suspended from a sculptural stand that doubles as resonator, named for the seven brass artillery castings that are tuned to fit step-wide in the space of a semitone.

The 43-minute disc features four pieces collectively known as *The Wayward*, which Partch described as "a collection of musical compositions based on the spoken and written words of hobos

cal formulas, those with open minds owe it to themselves to explore Partch's oeuvre. ▶

and other characters — the result of my wanderings in the Western part of the United States, 1935-1941." Originally composed between 1941 and '43 and extensively revised through '67, the works exist in various arrangements. *The Wayward* includes the famed eight hitchhiker transcriptions of Barstow; the San Francisco cries of two newsboys on a foggy night; "The Letter," a Depression message from a hobo friend; and the "US Highball" transcontinental hobo trip. All feature text superimposed over the exotic sounds of Partch's instruments, with just intonation microtunings that seem to arise from an alternative sonic dimension.

Vocal soloists Stephen Kalm, baritone, and Robert Osborne, bass-baritone, variously recite and sing Partch's words with authority. You'll love the out-there hobo accent. Short of a recording featuring Partch himself, this is about as definitive as you can get.

What does one make of Partch's work? You may either find yourself fascinated and impelled to play it over and over, discover yourself submerged in another dimension, or dismiss it with a shrug. But one thing is certain. In an age of mind-numbing uniformity and predictable musi-

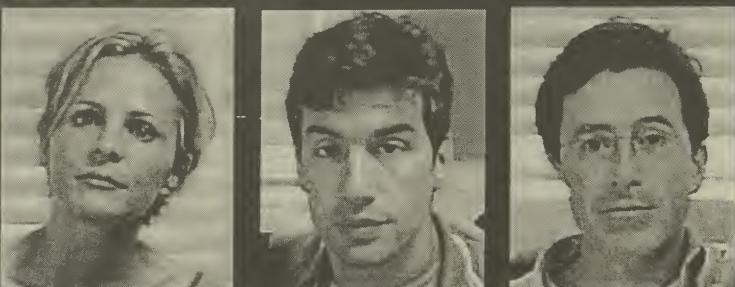
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The rules of the game

'Chronically Unfeasible' out on DVD

by David Lamble

round the end of the Reagan Administration, my friend Marty decided to vacation in Brazil. He later confided that he had met a teenager on the beach in Rio, that they'd had sex, that he'd been refused permission to take the kid back to his hotel room, and oh, yes, he'd been robbed. Marty liked Brazil. He brought back some of their money, a wad of currency that sits in a jar of mine, worthless as an expired Muni Fast-Pass.

Watching Sérgio Bianchi's new film *Chronically Unfeasible* (newly available on DVD from TLA Releasing) was my version of Marty's vacation. I've seen a number of excellent Brazilian films recently: *Mango Yellow*, *Bus*

174, *Madame Satã*. Despite their different filmic styles, they all convey the raw power and excitement of a frontier society, what the US, hell, what San Francisco must have felt like in the 19th-century.

Bianchi shows us a Brazil Luis Buñuel would have felt perfectly at home in: a small, mostly white class of very rich people astride a much, much larger class of dark, desperately poor people, with servility, hypocrisy and greed the cruelly inflated emotional currencies. Bianchi's Brazil is like the set of *Survivor*, only the voting is rigged and we know exactly who will be voted off the island.

All the dramas depicted have this slightly artificial air about them: police randomly pick out Indian youth for abuse, a rich woman gives toys to street urchins so she can observe the fight that

breaks out, a middle-class teenager is robbed of his sneakers on the beach at gunpoint. A young woman from a poor village runs a restaurant where she lords it over the help, while running an illicit adoption scam on the side. Her jaded boss exploits his staff sexually, especially a beautiful young Polish immigrant, an Everyman character who pops up in several chapters.

Beautiful thing

The most riveting scene occurs about 52 minutes into the film in a sex club that resembles The Endup. A black drag queen is hosting the "Ass of the Month" contest, and while we observe the contestants preening on and off stage, a beautiful young man, a two-time contest winner, tells the young Polish dude the rules of the road for being a whore in São Paulo.



TLA Releasing

The raw power and excitement of Brazil's frontier society in *Chronically Unfeasible*.

"You don't really need to screw. Just relax and fake it. You have to look fucked up. There are no jobs in São Paulo. If you want it in the ass, score a real fat guy, so the belly keeps the prick from going far in. They have videos with women so you can get it up. Then you just groan and say you came. They take too long."

Finally the Pole has a question.

"You never come?"
"With a fag? Never."

An offscreen narrator, who has been providing a running lecture about the value of work, sighs, "Even whores fake? Well, could be. Working dignifies, but faking glorifies. I sincerely prefer terrorism."

The DVD of *Chronically Unfeasible* contains a chapter selection feature and theatrical trailers. ▼

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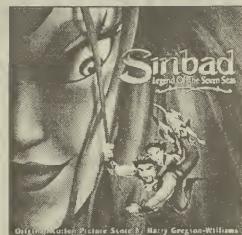
Summer soundtracks

by Gregg Shapiro

With temperatures steadily climbing, everyone, gay and straight, likes to seek comfort in the air-conditioned, popcorn-scented confines of a movie theater. There are plenty of options, ranging from acclaimed independent and foreign films to a Disney onslaught and over-the-top summer blockbusters.

The spectrum of Disney's recent releases can be seen in the range from *Lizzie McGuire Movie* to *Finding Nemo* (Walt Disney Records). The soundtracks are also indicative of a big part of the problem at the House of the

Mouse. *The Lizzie McGuire Movie* seems to exist solely so "tween" girls can buy the soundtrack. This consists of bad faux Europop and abysmal cover tunes such as Atomic Kitten doing "The Tide Is High," Jump 5 doing "Shining Star," and Taylor Dayne belting out "Supermodel."



Williams, is orchestral and brassy, which is probably what this animated swashbuckling feature needs. "Sirens," a vocal track, features Lisbeth Scott, with assistance from one-time Madonna backing vocalist Donna DeLory.

Bad boys, too

Bad movies and bad soundtracks seem to go hand in hand, or reel to reel. Among the worst movies of 2003, the Eddie Murphy vehicle *Daddy Day Care* ranks close to the top of the list, with *The In-Laws* coming in close behind. *Daddy Day Care* (Columbia/Legacy) is a good example of what's passing for a movie soundtrack these days; it's comprised of a dozen songs from the '70s and '80s meant to inspire nostalgia, but for me, the results were nau-

sea. In its defense, the soundtrack to *The In-Laws* (Bulletproof/WSM) features a previously unreleased Paul McCartney song ("A Love for You") and some surprisingly camp selections, such as Ella Fitzgerald's rendition of "Sunshine of Your Love," Michel Legrand's "Di-Gue-Ding-Ding," and Claudio Longet's interpretation of "A Man and a Woman."

Three soundtracks to acclaimed films are all first-rate. The soundtrack to *Winged Migration* (Higher Octave), the Oscar-nominated documentary about the migratory patterns of birds, consists of music composed by Bruno Coulais, and features vocal performances by Nick Cave and Robert Wyatt.

Lisa Gerrard, perhaps best-known for her membership in Dead Can Dance, has been making a name for herself in the soundtrack realm, creating the

page 34 ►

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You say you want a revolution

'The Weather Underground' documentary plays the Castro Theatre

by David Lamble

It seemed to me we were entering an incredible period of revolution, and I didn't want to miss it." Three decades ago, Naomi Jaffe did what nice Jewish girls from loving families weren't supposed to do. She ran away to join a group of shaggy-haired student dissidents, who, abandoning nonviolence, formed the Weather Underground. They proceeded to leave a trail of bombs from the San Francisco Ferry Building to the Pentagon. Now a women's activist in Albany, New York, Jaffe stills quivers with the excitement of a war veteran expecting to be called back to active duty.

Mark Rudd, on the other hand, is fat, gray and depressed. Once a poster boy for campus Marxism, and a media lightning rod during the 1968 Columbia University student protests, Rudd now teaches Math at a junior college in New Mexico, and admits he still hasn't quite figured out what went wrong with the dream.

"[Vietnam] was this knowledge we didn't know how to handle," says Rudd. "It's still eating away at me as it did 30 years ago. My students will look at me as if I'm from another planet."

As profiled in a new documentary by UC Berkeley grad Sam Green and his film partner Bill Siegel, the ex-Weatherwomen seem remarkably at ease with their fiery past, while the men are, by contrast, perplexed and contrite. Green and Siegel, who met working on a series about Muhammed Ali, stage the opening frames of *The Weather Underground*, July 25 through August 7 at the Castro, like the knockout scenes from a string of championship fights.

Starting with newsreel footage of a Weatherman communiqué on KPFA radio — "We've got to knock the mother-fuckers who control this thing right on their ass." — Green and Siegel collapse several years of the '60s into a montage of frenetic jumpcuts: the police killing of Chicago Black Panther Fred Hampton; the massacre of Vietnamese peasants by American GIs at My Lai; the execution of a Viet Cong rebel. It's the documentary equivalent of shock and awe as the filmmakers try to inject their film directly into our heads, so as to make it a part of our dreams.

The Weathermen's dream of armed uprising died in the fiasco of the "Days of Rage" in Chicago in 1969. Seeking to "bring the war home" as well as overturn the clichés of anti-war protest (peaceful candlelight vigils), the group tried to rally thousands of students to face off against Mayor Daley's police in what proved to be a bloody showdown in a city park. Bill Ayers recalls his fears as the masses failed to appear. "I wished somebody would rescue us from what we were about to do. [That night when] 150 turned up instead of thousands, [I knew] we were in trouble."

The Weathermen's ultimate Waterloo occurred in March, 1970, when three of the group's members were killed after a bomb accidentally detonated, destroying a Manhattan town-

house. A former Weatherperson recalls a personal epiphany that you can imagine reading in some future ex-Taliban memoir. "A terrible error had been made. That it was wrong to unleash indiscriminate violence against ordinary people. This was terrorism. We were very careful, from the townhouse on, not to hurt people."

In the end, it's hard to argue with the view of NYU professor Todd Gitlin that the Weathermen were little more than a self-righteous faction of Students for a Democratic Society, on a Maoist-like drive for political purification. "Like a Children's Crusade gone mad, [they] wanted to kick ass. Join us or fuck you."

The filmmakers miss a bet by not using their privileged access to the Baby Boomer radicals to investigate the gender wars that were simmering outside the media spotlight. Of the former members quizzed, the women —

Bernardine Dohrn, Jaffe and Laura Whitehorn — seem to have survived with their spirit and ideals intact. The men — Rudd, Ayers and Brian Flanagan — all seem shell-shocked, almost as if the feminist-engendered power-sharing had produced in them a kind of symbolic castration. One member recalls internal debates about the necessity of outlawing monogamous relationships producing experiments in group sex and homo sex. "I remember one van ride when 14 of us writhed naked on the floor."

Flanagan is one of the more appealing of the survivors, lacing his recollections with the occasional absurd digression, like when the group was paid \$20,000 to spring LSD guru Timothy Leary from a California prison. Flanagan, now a New York bar owner, seems to have coped best at returning to ordinary life. A postscript informs us that he recently won \$23,000 as a *Jeopardy* contestant. ▶



John Jacobs (l) and Terry Robbins (r), Days of Rage, Chicago, Oct. 1969

David Fenton/TVS

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Composing her thoughts

Interview with songwriter Suzanne Vega

by Gregg Shapiro

Sometimes, when a record label releases a "best of" compilation by a performer, the artist in question is excluded from the process. Not Suzanne Vega. "I was very involved in it, and I'm very happy with the way it came out," the acclaimed singer-songwriter told me about *RetroSpective: The Best of Suzanne Vega* (A&M), a 21-track, single-disc collection that covers her recording career from her 1985 self-titled debut disc through her 2001 *Songs in Red and Gray*. The disc opens with her best-known hit single, "Luka," and also includes a few obscurities, such as songs from movie soundtracks and the unexpected hit remix of "Tom's Diner." I spoke with Vega while she was en route to the next venue on her tour.

Gregg Shapiro: In 1987, when your single "Luka" was released, 10,000 Maniacs' song "What's the Matter Here?" also dealt with

the subject of child abuse. Why do you think that was such a hot-button issue for songwriters then?

Suzanne Vega: I really don't know. It's one of those things like when two people create the telephone at the same time. You don't know why that happens in the culture. For some reason, that was the time for that subject to become more in the media.

The remix collaboration between you and DNA on "Tom's Diner" is one of the purest, most successfully realized remixes of the time, because the song maintained its integrity while it was enhanced.

Yeah, I thought so, too, when I first heard it. They didn't change the meaning of the song, they just made it much more accessible.

All I had to do was hear it once, and I thought, "Oh, I really like this. Let's release it." Because if I hadn't, no one would have ever heard it, because we would have not released it. We would have probably sued them, which is what my manager wanted to do. But I could also tell from listening

that they didn't have any money. These weren't slick producers. These were two guys in a room. I said, "Rather than suing them, why not just release it and see if it gets an audience?" It was much more successful than I had expected.

On 99.9 *Fahrenheit degrees*, it seemed like you were addressing the subject of HIV/AIDS, especially in the title track and on "Blood Makes Noise." How close am I to the meanings of the songs?

So many people have told me that, I'm starting to think it's true myself. But that wasn't what I was thinking of. But people have told me that album really hit them in a personal way because of their work with AIDS. It's one of those things where you write something that is personal to yourself and it hits a nerve in a way that you don't expect.

As a gay man, I also appreciated the transgender theme of the song "As Girls Go," from the same album.

The inspiration was a woman I knew from a local restaurant who was really beautiful. We had sort of a funny connection. She would ask me where I got a dress or something like that. There was this kind of bond between us. Then I found out from someone who had dated her about her situation. That she wasn't as feminine as she seemed to be.

I thought, "Wow, that's amaz-



'Then I found out she wasn't as feminine as she seemed to be.'

ing!" Because she was one of the most charismatic people I have ever known. She had the kind of charisma that a movie star would have. She left the restaurant one day, told me that she was going on a trip across the country. We gave each other a kiss goodbye. I was strangely moved by her whole situation.

Would you say that the influence of your parents, including your late stepfather, the writer Ed Vega, had an impact on your own urge to create?

My mother is a computer systems analyst, and I think I have benefited from what both of my parents did. I think I do have an analytic sort of mind. Yes, I was very much encouraged to write by my stepfather. As it turns out, my

biological father played piano, so I think I get a certain amount of ability from him.

You're hosting the *American Mavericks* program on public radio.

That is a really fun project. It's 13 hours of music and interviews with American composers, ranging from the late 1700s all the way up to Philip Glass and Laurie Anderson. It's filled with anecdotes about their private lives, their personalities, and how they think and compose. Even people who love alternative pop music will find this series interesting because it's all about musicians and music, and how these really interesting, strange composers thought throughout the history of American music. ▶

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Mother courage

Lee recently finished shooting an untitled Ben Stiller comedy. "I play his m-m-m-m..." she stammers. "Hi mom."

The forever-40 actress got the role after Stiller saw her play the

sexually provocative mystery woman in *Allergist's Wife*.

"It was such a hoot for me to play that character, who is so far from my good-girl image," she says. "The TV-movie roles I choose, like Dottie West or Jacqueline Susann, are always a bit off-center, to get away from the good-girl or woman-in-jeopardy parts I've played."

Lee notes key differences in working on stage versus television and film: "In TV and film, the camera is right up your nose. But certain things you do on stage may not be seen past the first few rows, so you have to physicalize it with your body."

She admits that live performance has its unexpected moments, like when she was doing *Allergist's Wife* on Broadway a few days after the 9/11 attacks. "There was such turmoil in New York at the time, a lot of noise like fire engines and police cars. Every time you heard a plane, it was traumatic," Lee says.

"One night in the middle of the play, the audio system made a popping sound, and I screamed and jumped four feet," she says. "The audience jumped, too, but we all ended up laughing."

They love Lucie

Arnaz has been a New Yorker since 1980 and had just come home from London a week before 9/11. "I moved my family to London for 15 months to do the musical *Witches of Eastwick*, but I was glad that we were back in New York when 9/11 happened."

Currently helping her youngest daughter prepare for her first year of college, Arnaz has made career choices with her family in mind. "If I wanted to compete more and put the pedal to the metal I could, which I did by going to London to do *Witches*," she says. "But I don't do it that often."

"I made the choice to be there for my family, which has limited some opportunities. I was raised by performers who had great success and weren't all that happy," she says of her famous parents. "I think of them as surviving success, and I saw how difficult it was for them to balance fame and family."

Arnaz gained more insight into her own family in her most recent stage role, in the Eduardo Machado play *Once Removed*, which ran for two months at the page 39 ►

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DISCS

Get a piece of the Rock

Hollywood handles homosexuality on DVD

by David Nahmod

Rock Hudson's Home Movies (1992) by Mark Rappaport; starring Rock Hudson and Eric Farr. \$29.95

The Silver Screen: Color Me Lavender (1998) by Mark Rappaport; starring Dan Butler. \$29.95

Water Bearer Films, purveyors of fine, obscure independent gay cinema, offer these two new DVD releases from director/historian Mark Rappaport. Both offer insightful glimpses into Hollywood's hypocrisy regarding homosexuality, both onscreen and off.

Rock Hudson's Home Movies is presented as an autobiography from beyond the grave. The deceased Rock speaks to the audience as he tells the story of his life, which is illustrated entirely in clips from his films. The clips also serve to compare the difference between his onscreen and off-screen selves.

"I'd like to know the truth about you," says Kirk Douglas, as Rock rolls his eyes in fear.

"Even as a child I knew that I was different," Rock's ghost tells us.

"How different are you?" asks another co-star.

"Just... different..." stammers an onscreen Rock.

"Hamburg is the gayest city in Germany," says another co-star, as Rock gulps nervously.

The use of the clips, taken out of the context they were first seen in, is dazzling. Hudson's struggle to live a double life in the days before Stonewall unfolds before our eyes. In these days of *Will & Grace*, *Queer as Folk*, and the recent Supreme Court sodomy ruling, it's easy to run through the streets screaming, "We're here, we're queer!" Sometimes we forget that those who came before us could have lost their careers or landed in jail if they were found

out.

A collage of clips showing Rock's various co-stars asking why he's not married, as Rock squirms, illustrates the anguish he must have lived with his entire life.

Some of the clips are hilarious. "Need a light, cowboy?" Tony Randall asks seductively as he lights Rock's cigarette. "When ya headin' back to the range, Tex?" Randall continues. Were audiences really so naive as not to see the gay implications in scenes like these?

The film is not without its flaws. Rappaport makes the mistake of making Rock's ghost an onscreen character. Though cute, the scrawny Eric Farr is no match for the sexy, manly Hudson. He neither looks nor sounds like Hudson, and lacks Hudson's star quality. The film would have been better served had Hudson merely narrated the film from the Great Beyond, his ghost unseen.

The film's final 10 minutes are positively eerie, as clips illustrate Rock's illness and death from AIDS. In light of what we now know, it's frightening to see clips from *Send Me No Flowers*, one of his films co-starring Doris Day, in which he plays a man who mistakenly believes he's terminally ill.

You'll get chills from a clip in another film in which he tells Burl Ives about "the beginning of lesions, discoloration."

"Judy, I think this trip to the clinic is useless," Rock tells Doris. "The worst thing a man can do is linger." Did Hudson and his director know what the future held?

Rock Hudson's Home Movies is a beautiful tribute to a gay and Hollywood icon whose illness and death brought AIDS into the public consciousness. Rappaport bestows upon Hudson a deeply moving sympathy that is unforgettable.

Find the fairy

The Silver Screen: Color Me Lavender is similarly structured.

Several clips from classic films are used to illustrate "hidden" gay references in Hollywood films.

This time, having an onscreen host works well. *Frasier* co-star Dan Butler, one of Tinseltown's few out gay actors, narrates and appears onscreen from time to time. A fine actor playing himself, his eye contact with the audience is strong and commands your attention.

As in the earlier film, the use of clips is highly inventive. Again, it's hard to believe that audiences of long ago could not see some of the brazen gay references in these films. It's highly amusing to see Bob Hope and Bing Crosby kissing each other on the lips "by accident;" not once, but twice! It's gut-busting funny to see Hope looking at Roy Rogers' crotch and saying, "What's the matter, don't you like girls?" Did audiences of the 1930s truly not realize that all the nelly, dishy sidekicks, waiters, and hotel managers in drawing-room comedies were gay characters, played largely by gay actors? "Your wife is safe with Tonnetti, he prefers spaghetti!" one gigolo cheerfully announces.

Rappaport poses some very thought-provoking questions. Why is a gay man wearing a dress a surefire laugh-getter, but a woman in a tux is not? Why are audiences who claim to be repulsed by homosexuality so amused by the suggestion of it onscreen? We are still searching for the answers.

Both films are presented in full-screen format. Though the sound in a few of the clips is slightly tinny, the picture is sharp throughout both discs. Each disc features a trailer and an early short film by the director. Both films stand as important historical documents on gay Hollywood history and the plight that many gay actors still face today. ▼

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Dan Butler and screen idols in *The Silver Screen: Color Me Lavender*

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Schubert on CD

◀ page 29

piano. The two fine pianists Alexandre Tharaud and Shanghai-born, Paris-based Zhu Xiao Mei offer the technical verve, interpretive drive, and keen artistic point of view on all three works that Andsnes overlooks while polishing the ivories.

The challenges facing two pianists performing on one instrument are formidable, which further explains the rarity of these pieces in performance or on disc.

The musical partnership on this recording is so deep one can be excused for wondering if the two are not partners in life as well. Telepathy is the only other explanation for such uniformity of touch and shared sense of rubato — that flexibility of tempo that is the mark of real musicianship, but is hard enough for an individual musician to achieve.

Schubert doesn't sentimentalize his Hungarian material, and the duo adds snarl and snap to its firm melodic contours. For house music, this *Divertissement* is startlingly untamed. The Variations on an Ori-

nal Theme are similarly sharply delineated, and the pair doesn't shy away from the dissonances and syncopations of the score.

Still, as it should, the F-minor Fantasy of Schubert's final year sweeps away all before it. The pianists draw sharp lines between the work's sections yet produce a startlingly integrated, eminently "right" reading. There's outright ferocity at times, but the plaintive, haunting themes that binds the work breaches a series of pain thresholds as the pair render it with mounting, unapologetic sadness. ▼

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The road to Hell

by Robert Julian

The Beginning of Calamities by Tom House; Bridge Works Publishing, \$24.95

The milieu of Catholic schoolboys has rarely seemed more bleakly neurotic than its portrayal in *The Beginning of Calamities*, a first novel from Tom House. Set in suburban Long Island, circa 1973, *Calamities* introduces an 11-year-old red-haired protagonist, Danny Burke, who writes a passion play for his fifth-grade class. His teacher decides the play should be produced, and Danny's private meditation on the crucifixion gradually morphs into a production to be performed before the entire student body of his parochial school.

The shy and stammering Danny is no stranger to persecution. He is one of the boys identified as a "fag" by his male peers, and routinely tormented. Isolated and lonely, Danny creates an imaginary playmate who frees his libido and demonstrates the joy of boy-boy sexual experimentation. But as Danny's theatrical production mushrooms from a small project to a major opus, he also develops a Messiah complex. His constant prayers do not prevent him from lying, manipulating, stealing, and sewing the seeds of his own self-destruction as he struggles to be cast as Jesus in his own play.

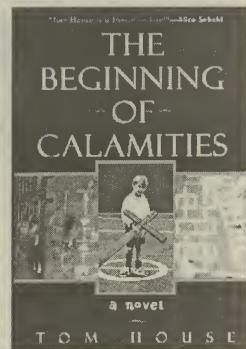
Author House ambitiously

limits the novel to the creation and execution of Danny's play, and its ongoing impact. As a result, the reader spends most of his time in the world of 11-year-olds and their teachers. Sustaining the reader's interest in this insular society is no small task, and House accomplishes it with mixed results. The dialogue of the schoolmates sometimes seems overly sophisticated for their age group, and the first half

of the novel plods along haltingly. As the performance date for the play approaches, Danny continues to hurl himself toward disaster, and *Calamities* becomes more compelling. But the long set-up for a confrontation between Danny's mother and his teacher dissolves in a disappointing moment of miscommunication.

The Beginning of Calamities will resonate most with gay men

who attended parochial school. Other readers will find much to admire in House's creation of the sweet, damaged Danny Burke. One can only hope that in this semi-autobiographical novel, Danny's character is not too close to that of the author. It is unlikely a child like young Danny could grow into the kind of adult capable of sustaining a lasting personal relationship with anyone. ▼



Romance behind bars

by Robert Julian

I Love You Phillip Morris by Steve McVicker; Miramax Books, \$23.95

Steve McVicker's first book is a work of nonfiction that has nothing to do with cigarettes. *I Love You Phillip Morris* is billed as a "true story of life, love, and prison breaks," and the Phillip Morris in question is a short, gay man, currently incarcerated in Texas for embezzlement. Morris ended up in prison because he was the co-conspirator of his lover, Steven Russell, one of the great court artists of the late 20th century.

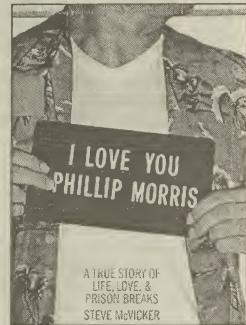
Russell, now 45, is in solitary confinement in a Texas prison on a life sentence that is to be followed by a 45-year sentence. His perpetual stay in solitary is due to

his four previous prison escapes. Russell, an adopted child, grew up surrounded by financial success. His adoptive parents owned a wholesale fruit-and-vegetable company in Virginia Beach, and they raised Russell as part of the family business. In fact, in the family business Russell learned how to conspire with other wholesalers to artificially inflate the price of produce, fix prices, and underbid the competition. Russell took this solid foundation and went on to commit a variety of crimes, including insurance fraud, embezzlement, credit-card fraud, and passport fraud.

On one of his numerous prison stints, Russell met Phillip Morris, and the two fell madly in love. The in-and-out-of-prison escapades of these gay men lie at the heart of the biographical *I Love You Phillip Morris*, McVicker's first book. The author first came into contact with

Russell when he was assigned to write an article on him. He became fascinated with his subject, and Russell offered McVicker his cooperation to help produce this book. Unfortunately, the author's career as a journalist for newspapers and magazines does not serve his subject well.

McVicker employs the rat-a-tat style of the periodical journalist who must produce copy in the least amount of words possible. As a result, we get the who, where, and when of Steven Russell's life, but this doesn't result in a rich reading experience. There is too much emphasis on the facts, and not enough exploration of the emotional terrain. Both Russell and Morris come off as two-dimensional characters, and it is difficult to empathize with their choices. The story calls out for a Truman Capote treatment in the style of *In Cold Blood*, but instead



we get a Maureen Orth *Vanity Fair* version of people and events. McVicker only hints at the roller-coaster ride of these two men whose prison terms and high living were punctuated by multiple suicide attempts and years on the run. With Miramax as the publisher, *I Love You Phillip Morris* may be headed for the big screen; and with the right writer, Steven Russell's story could be quite a smash. ▼

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Soundtracks

◀ page 30

scores for *The Insider*, *Gladiator* and *Tears of the Sun*. *Whale Rider's* soundtrack (4AD) should continue to earn her praise; it accompanies the film set in New Zealand dealing with Maori mythology and traditions, and a young woman's role in society.

Amandla! (ATO/BMG) is the soundtrack from the Sundance Audience Award-winning documentary about the part music played in the struggle against apartheid in South Africa. The political and celebratory songs from this film, subtitled *A Revolution in Four-Part Harmony*, are as

hopeful as they are holy.

For a truly unusual cultural experience, I suggest *The Best of Bollywood* (Hip-O Records). More than 70 years after the first Indian "talkie" was released, the film industry in India rakes in earnings on the level of Hollywood. Some of the 15 songs from 14 movies on this compilation are duets, and others are performed by solo female and male vocalists, with the common denominator being a persuasive dance beat.

Soundtrack reissues are an interesting subcategory. Divided into "He" and "She" sides, the *She's Having a Baby* soundtrack (Capitol/IRS/Hughes) doesn't veer from the format of the 1988 release. This soundtrack is notable

for standout contributions such as the title track by Dave Wakeling of English Beat, "Apron Strings" by a pre-electronic Everything But the Girl, a cover of "It's All in the Game" by Carmel, and "This Woman's Work" by Kate Bush.

Several recent soundtrack issues are just now making their debut on compact disc. Titles include *Harlow* (DRG Movies), with music by Neal Hefti and starring Carroll Baker; *Let's Make Love* (Columbia/Legacy/Sony), starring Marilyn Monroe and containing her rendition of "My Heart Belongs to Daddy"; and Tennessee Williams' *Baby Doll* (DRG Movies), which also starred Baker.

The reissue of *A Tribute to next page ►*

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Earth mother

by Jim Nawrocki

The Dirt She Ate: Selected and New Poems by Minnie Bruce Pratt; University of Pittsburgh Press, \$12.95

Minnie Bruce Pratt is one of those rare poets who can take on the world of the deep interior self, and the world of "issues" and current events, with equal lyricism and power. Assembled in *The Dirt She Ate* are works from Pratt's four previous collections: *The Sound of One Fork* (1981); *We Say We Love Each Other* (1985); *Crime Against Nature* (1990) (winner of the Lamont Poetry Award and named a "Notable Book of the Year" by the *New York Times*); and *Walking Back Up Depot Street* (1999), as well as several new poems.

Mostly, especially in her first

two books, Pratt's poems are about relationships and families — about the intimacies shared between mothers and their children, and between women who love each other, having moved beyond their husbands and families. In a simple but tender poem, "My Mother Loves Women," Pratt announces the secret bond she shares with her mother, uniting her sense of tradition and family with an awakening awareness of the strange confluence of denial and intimacy that has governed her mother's life: "My mother loves women but she's afraid/to ask me about my life. She thinks/that I might love women too."

If the language in poems like the one quoted above is simple, even spare, Pratt is also capable of embracing the richness of dialect, especially the drawling, romantic cadences of Southern American speech. The effect can be chilling,

however, as in the poem "Red String," in which Pratt gives voice to victims of the Klu Klux Klan. Pratt delves into the language of another land and culture in "Waulking Song: Two," a long poem based on the work songs of weaver women from the Scottish Hebrides.

The workers, and the way of life, of 21st-century America are the subject of the new poems Pratt includes in this collection. In some ways, they are the most political poems in the book. Poems such as "Cutting Hair," "Doing Physical Therapy" and "Shoveling Sand" read like updates to Walt Whitman's famous hymns to the many occupations of 19th-century America. The poems "Getting Money at the ATM" and "Playing the Lottery" present a sardonic take on the American money obsession.

Pratt's poems are highly evocative of the landscape and am-



biance of the American South, and this physical landscape becomes a haunting metaphor for the psychological terrain that Pratt travels in her work. In the powerful poem "Eating Clay," Pratt celebrates the liberation of

one woman's surrender to love with another woman. As she does in other poems, Pratt invokes the image of the Earth, and of the furnace in particular, to delineate the power of her lovers' connection with each other: "Sweat glazes her pale skin, done, undone by one touch/and terror, never knowing whether what will come will be/surrender, the tongue's flame in the furnace of the mouth." This poem seems to make reference to a psychological condition strangely prevalent in the South: pica, a compulsion to eat dirt, clay, and similarly textured nonfood substances. Pratt's poems, too, seem to be hymns to this need to taste the world, to glory in the experience of living, even when that living is painful. ▼

Crazy-making

by Robert Julian

The Concrete Sky by Marshall Moore; Hayworth Press, \$17.95

Marshall Moore makes an impressive debut with his first novel, *The Concrete Sky*, a tale of murder and mayhem in our nation's capital. Despite working two jobs, handsome Chad realizes his life is a disaster. Swimming in debt, Chad lives off the generosity of his lesbian roommate, Rose, yet his future seems as bleak as his troubled past. After drinking too much at a party, Chad falls from a third-floor balcony into some shrubbery and ends up on 72-hour observation at a local psych ward, where he meets hunky 17-year-old Jonathon. These two patients quickly fall into each other's arms, and pants, despite mounting evidence that

Jonathon is a serial killer.

Moore takes the reader on a wild ride through Washington, DC, the Carolinas, and ultimately to Costa Rica as Jonathon and Chad deal with a psychotic brother, the death of Chad's mother, and several murders. *The Concrete Sky* is nicely plotted, with a tortured storyline that remains totally plausible within the context of the novel. Moore writes good dialogue, although too many of his characters adopt a smart-mouthed, sarcastic, world-weary outlook that reflects a particular stereotype of young homosexuals. He also fails to create the kind of atmosphere that would elevate this good first novel to the level of greatness.

The relationship between Jonathon and Chad recalls Daphne DuMaurier's *My Cousin Rachel*, but Moore lacks the technical skills to mine this well of ambiguity the way DuMaurier



could. He also fails to create a strong sense of place that would deepen the mystery he unravels and provide the story with more texture and depth. But Moore has mastered pacing, and *The Concrete Sky* zips toward its conclusion with page-turning urgency for the last half of the novel. As a summer beach read, or a companion for a long flight, *The Concrete Sky* should do nicely. ▼

Soundtracks

◀ previous page

James Dean (Columbia/Legacy/Sony) by Ray Heindorf and the Warner Brothers Studio Orchestra is made up of musical selections from Dean's three biggest movies: *East of Eden* (1955), *Rebel Without a Cause* (1955) and *Giant*

(1956). In *Almost Salinas*, Dean's ghost haunts the little California town and highway cafe near where he died in a car accident. The *Almost Salinas* soundtrack (Strata) is a various artists compilation featuring the Native American act Indigenous and insurgent country band Urban Twang.

Television soundtracks also continue to be a force in the

music industry. *American Idol Season 2: All-Time Classic American Love Songs* (RCA) not only shamelessly promotes the painful Fox competition series, but also functions as a tie-in for the *American Idols* tour. Ruben Studdard and Clay Aiken, the winner and runner-up of the second season, are present, and nine others. ▼

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OUT&ABOUT

Calendare

by Mark Mardon

Speed sucks!

Allright darlings, I'm going to repeat what I told you last year, and listen up good: Crystal meth is a bane of our community. As is heroin. They ravage our collective soul and seriously damage individuals. I hate to be a carpenter, but you have to hear this message.

Several years ago I started to go down that rotten deadly path, and fortunately for me and everyone around me, I was surrounded by yogis who loved me and cared for me and showed me how not to succumb to the ravage. But while I was there, coming ever closer to what might have been a real addiction, I experienced a hell of a lot, and as a journalist I'm here to report that if you do this shit, you're going to pay a heavy price not just karmically in many fucked-up afterlives, but in the souring here and now of your relationships with friends, the deterioration of your health and sanity, an increasing tendency to be totally irresponsible and unreliable, and you will most definitely and at the most inopportune times talk way, way too much about stuff nobody wants to hear except other addicts.

Let's also be real: none of what I've just said will deter anyone from doing speed or heroin. In fact, the mere fact I'm addressing the issue will strike some as cool and they'll want to do it, or they'll see it as dumb and self-righteous and they'll want to do it. Whatever. They'll do it.

People have low self esteem, they do drugs. Or they feel powerful and invincible, and they do drugs. Or they convince themselves the only way they can get to the next dimension in creativity or the next social level or the next lay is by doing/sharing drugs. Then there's a vicious feed-back loop to it. You meet a hot guy and have hot sex, and since you're competitive males you say hey, let's make it even more intense — oh, and we'll gain spiritual insight! As if. But to keep making it more intense, or even to maintain some steady level of intoxication, you keep doing the drug, which of course means enduring the inevitable crashes, which you know are coming, but which you never actually have time for since you have to work and can't just sleep all day unless you're already a total derelict or spoiled dilettante or a rock music deejay. But crash you must and will, always at the worst times.

I'm no William Burroughs, thank god. I mean, I'm glad he existed and wrote so brilliantly about heroin, but really, who wants to be that painfully addicted? Would he have been as brilliant were he not a junky? Maybe not, but who can say? Artists do drugs for the same reason anyone else does: to feel potent, but that doesn't mean they can't be potent without drugs. The thing is, if people would learn to calm their minds long enough to think clearly and become fully aware — which obviously is a huge challenge in today's insane world — and learn to focus their thoughts on achieving certain results, they can attain any level of happiness, sexual prowess, creativity or energy they want, without speed or heroin.

My teachers convinced me of this. Since I'm not quite a bodhisattva, much less the Buddha, I take some of their ideas on faith. But the challenge is in working toward it. It's the kind of quest that makes life rich, and it takes away any desire to do something as lame as speed, which is Kali's favorite tool for sucking out your energy and spitting it in people's faces. ▼



Bérangère Parizeau performs in the Experimental Performance Institute's "Faultline Festival" at New College of California. See Thursday.

Fri 25

'WANDERLUST in FableCity' @ The LAB

Choreographer, dancer and performance artist Kristin Lemberg and The RK Corral present "WANDERLUST in FableCity," an evening-length solo featuring a dynamic theatrical performance by Lemberg, directed by Rajendra Serber, with music by Cheryl E. Leonard, costumes by Ryan Heffington of Rock 'n Sissy, video cityscapes by Rajendra Serber and Bulk Foodveyor, with special guest appearance by Donald Eugene Nutella III as "Schwartz." Set in an industrial metropolis amid political upheaval and economic disparity, "WANDERLUST in FableCity" focuses on two women who have only one thing in common: an acute and insatiable case of wonderlust. \$10-\$20 sliding. 9pm. Also July 26. The LAB, 2948 16th St. Tix/info: 864-8855; www.the-lab.org; www.rkcorral.com

Adam Klein @ ACWLP for Books

Enjoy a special reading by Adam Klein (the thinking-man's musician from SF queer band Roman Evening) reading from his novel *Tiny Ladies* (Serpent's Tail Publishing Ltd., 2003; www.serpentstail.com). It's described

as "a stark and suspenseful novel about remorse, the ironies of intervention and the terrible courage it sometimes takes to start again." The main characters are Carrie and Hannah. Free. 7pm. 601 Van Ness Ave. (Opera Plaza). Info: 441-6670.

'Iolanthe' @ YBCA

Lamplighters Music theatre presents Gilbert & Sullivan's fairy opera *Iolanthe*, a pointed satire against the stupidities of politics and government. Idiotic peers ignore their legislative duties to vie for the hand of a simple shepherdess, meanwhile incurring the wrath of a local band of fairies, who wreak vengeance by taking over the government of the country. Some very interesting laws result! Lots of laughs and great music. \$25-\$42 (\$10-\$17 children 15 and under). 8pm (2pm July 27 & Aug 3). Thru Aug. 3. July 30 is pay-what-you-can. Yerba Buena Center for the Arts. Tix/info: 978-2787; www.lamplighters.org

'Satyricon' @ Goat Hall

Lisa Prosek with Goat Hall Productions presents *Satyricon Act I*, a new opera based on the work of Petronius Arbiter, the First Century Roman Satirist and Cynic. Featuring tenor Randall Powell in the role of Trimalchio.

\$20. 8pm. Also July 26 (8pm) & 27 (7pm). 400 Missouri St. Tix/info: 289-6877; www.goathall.org

'Booty Call'

@ Live Art Gallery Artist, Illusionist, Model and Muse Juanita MORE! presents "Booty Call Photo Exhibition," featuring seductive soft porn portraits of the many men in her life. Her biographer James Munn calls MORE! "one of the more strongly felt drag personas in current San Francisco circles." Her gowns are designed exclusively for her by Mr. David couture in a collection that has grown to over 150 outfits, not to mention countless hats, gloves, hair accessories, and shoes. She has lent her talents to a variety of fundraisers over the years, among them Visual Aid, AIDS Benefit Counselors, Academy of Friends, Larkin St. Youth Center, Tom Ammiano for Mayor, Lyric, TARC and many others. Juanita's efforts helped raise over \$250,000 for such causes. Music by DJ Derek B. Free. 7-10pm. 151 Potrero @ 15th St. Info: 263-0980; juanitamore.com

Ammiano for Mayor Benefit @ Cafe Du Nord

Cafe Du Nord hosts "Our Time Is Now: People's Campaign for Ammiano," a special Benefit Event for the Tom

Ammiano For Mayor Campaign. Celebrate diversity with an eclectic musical & performance program featuring The Acid Housewives, Blackberry, Garrin Benfield, Connie Champagne, The Outband, the Cantankerous Lollies with Kitten on the Keys, Ethel Merman & Luciano Paparazzi, Francesco Herrera, Judea Eden, Lipstick Conspiracy, United Soul and more. DJ Pussuss provides mostly politically correct tunes. \$50-\$500 sliding for Cocktail Reception and Benefit Concert. Cocktail Reception: 7:30-8:30pm. Musical performances: 8:30pm-2am. \$12-\$25 sliding for Benefit Concert only. Cafe Du Nord, 2170 Market St. (near Sanchez & 15th St.). Tix: Ticketweb.com or at Cafe Du Nord on the evening of July 25. Box office open 6-8pm every evening. Info: Tom Ammiano for Mayor Campaign, 665-5417.

Sat 26

Gay/Lesbian Sierrans

@ Corona Heights Join Gay and Lesbian Sierrans (GLS) for an ongoing restoration project on Corona Heights. About 3 hours work followed by optional picnic. Bring food, water, sunscreen. Meet 10am in front of Randall Museum, on Museum Way, just off Roosevelt. All ages. Info: 552-3542 or 864-5885.

GLS @ Big Basin

Join Gay and Lesbian Sierrans for a moderately strenuous 11-mile hike at Big Basin. Meet for carpools at the SF Safeway (Church & Market) at 8:15am or at the trailhead at 10:15am. Bring lunch, water, money for gas, and layered clothing. Carpooling strongly recommended. Only heavy rain cancels. Info/directions: 415-753-1191; jburke56@earthlink.net

'Paper'

@ Hosfelt Gallery Opening reception: "Paper," featuring works by Michael Light (*Full Moon*), Kirsten Bahrs Janssen, Jacob El Hanani, Nicole Phun-grasamee Fein, Lukas Felzmann, Ron Griffin, Jill Lear, Marco Maggi, Gerhard Mayer, Wes Mills, Mark Sheinkman and others. Free. 3-5pm. 430 Clementina. Info: 495-5454; hosfeltgallery.com

'Fauxgirls!' @ Marlene's

Victoria Secret and Alexandria host "Fauxgirls!" Drag cabaret showcasing glamour and camp. Featuring Mini Minerva, Davida, Daffney Deluxe, Chanel, Bliss, Nikki

Starr and guests. No cover. 10pm. 488 Hayes St. (at Octavia). Info: 864-6672; www.sfdrag.com

Free Portraits

@ Chester Studio Mark I. Chester will be doing free digital portraits in his studio. Other digital pix on display. Drop in Sat./Sun., July 26/27, noon-6pm. 1229 Folsom St. Info: 621-6294; mchester.best.wifl.net

'Octopussy'

@ Space 550 Club Papi present the 1-year anniversary party for "Octopussy," the lesbian event of the year. Official CD release for Deborah Cox. Special midnight performance by Freeplay, an all women's dance troupe. Three hot dance floors. The Octopussy Dancers. \$15 cover. 9:30pm-3:30am. 21+w/I.D. Info: 408-792-3466; www.papresents.com

Sun 27

'Wide-Open Town'

@ Main Library The James C. Hormel Center presents "Wide-Open Town: A History of Queer San Francisco to 1965" with Nan Alamillo Boyd. "Wide-Open Town" traces the history of gay men and lesbians in San Francisco from the turn of the century, when queer bars emerged in the city's tourist districts, to 1965, when a raid on a drag ball changed the course of queer history. Using police and court records, oral histories, tourist literature and manuscript collections from local and state archives, Nan Alamillo Boyd explains the phenomenal growth of San Francisco as a "wide-open town," a town where anything goes. Book sale and signing after the program. Co-sponsored with the GLBT Historical Society. Main Library, Lower Level, Latino/Hispanic Community Meeting Room, 2pm. 100 Larkin Street (at Grove)

'The Only Thing Worse...' @ Theatre Rhinoceros

Theatre Rhinoceros presents *The Only Thing Worse You Could Have Told Me*, written by Dan Butler, starring Ronnie Kerr (currently starring in *Cocksocker: A Love Story*). Kerr takes us on a journey of the heart and mind in this one-man, 14-character production which looks at what it means to be gay, and how that fits in contemporary society. \$20 (\$15 students/seniors). 7pm. Also on Aug. 3. 2926 16th St. Tix/info: 861-5079; www.therhino.org

Anita Cocktail/ Houston Allred @ Hush Hush Lounge Anita Cocktail and the Shakers, featuring Houston Allred at the Piano Bar, with special guests The Kitchenettes. An evening of cabaret. \$6. 4-8pm. 496 4th St. Info: 241-8844; www.samhouston-allred.com

Mon 28

'Help Is On The Way'

@ Palace of Fine Arts The Richmond/Ermet AIDS Foundation presents "Help Is On The Way IX—Red Hot Broadway," Northern California's largest annual AIDS benefit concert. A black-tie gala benefiting five Bay Area AIDS service agencies: AIDS Legal Referral Panel; Center for Caregiver Training; Meals of Marin; New Leaf; Services For Our Community; and



Lisa Prosek's new opera *Satyricon* premieres at Goat Hall. See Friday.



Kristin Lemberg dances *WANDERLUST* in *FableCity* at The LAB. See Friday.

UCSF AIDS Health Project. Starring (in no particular order): Elaine Stritch (Broadway legend; Tony Award winner), Renee Taylor and Joe Bologna (Broadway/TV/film), Penny Fuller (Broadway/TV), Sean McDermott (Broadway/TV/recording), Leslie Jordan (TV/film), Kenny Washington (vocalist at the Mark Hopkins Hotel's Top of The Mark), the national tour cast of *Phantom of the Opera*, Stefanie Powers, Lorenzo Lamas, Michelle Lee, Christine Ebersole, Lucie Arnaz, Rod McKuen, Jill Eikenberry & Michael Tucker, Lisa Vroman, Brian Bolano, Spencer Day, Carole Cook, Valerie Pettiford, Mary Jo Catlett, Lisa Viggiano and Meg MacKay. Directed by David Galligan. Musical Direction by Ron Abel. Executive Producers: Ken Henderson and Joe Seiler. Pre-show gala reception & extensive silent auction 5:30-7:30pm (complimentary martini bars, wines & hors d'oeuvres). Performance at 8pm. Post-show dessert & wine party with cast 10:15-11:45pm. Tickets \$150 and up (\$50 & \$75 for performance only). Doors open for general public at 7:30pm. 3301 Lyon St, Tix: 415-273-1620.

**QComedy
@ The Center**
QComedy presents "Monday Night Gay Comedy," this week hosted by Adam Sandel,

whose play *Falling off the edge* was performed at the Gay Games cultural festival in Sydney, Australia. Featured performer: Mark Davis, making a rare SF appearance. He starred in the TV sitcom *Fired Up* and Comedy Central's *Out There*. Plus Blake, Shanique Scott, Tony sparks, Erin Souza, Dattner, and Bridget Schwartz. \$8-\$15 sliding (NOTAFLOP), 7:30pm reception; 8pm show, 1800 Market St. (at Octavia). Tix/info: 865-5633; www.Qcomedy.com

Tue 29

**Foggy City Dancers
@ Friend's School**
Foggy City Dancers invites you to a free, introductory class in Square Dancing. Come find out what the fun is all about. Free. 7:30-9:30pm. Basement of Friend's School, 117 Diamond St. (btwn 18th/19th). Info: fogcity.org

**'Trannyshack'
@ The Stud**
It's "Guts and Glamor" night at the Shack, hosted by the divine Juanita MORE! fresh from her "Booty Call" opening. Tonight she celebrates her obsession with beauty and vanity, offering tips on how to look highly fashionable all the

time! \$6 cover. Show at midnight. The Stud Bar, 9th & Harrison. Info: www.hekina.com

Wed 30

Gay Matinée @ The Center

The Center's Gay Matinée/Movie Night Double Feature: *Beautiful Thing* at 4 & 8pm, and *My Beautiful Laundrette* at 6pm. *Beautiful Thing*, a beloved coming out film, is a gritty story of two teenage boys who deal with abuse and rejection and experience the triumph of passion over prejudice in a realistic working class drama. In *My Beautiful Laundrette* a suds tale of sex, drugs, and ethnic conflict, enterprising young Pakistani Omar teams up with his scruffy punk boyfriend Johnny (Daniel Day-Lewis) to sell dope and remodel his rich uncle's grungy London laundromat. Enjoy cold drinks, hot popcorn, and hotter flicks every last Wednesday of the month. Free admission for Center members (guests are invited to become members or make a donation). Limited seating, come early! *Laundrette* is captioned for the deaf and hard of hearing. Free childwatch at matinée. 1800 Market St. (at Octavia). Info/program announcements:

865-5555; email gayflix@yahoo.com

Thu 31

EPI's 'Faultline Festival' @ New College of California

The Experimental Performance Institute (EPI) at New College of California celebrates its expanded and fully accredited BA, MA and MFA programs with "The Faultline Festival," a weekend of experimental theater performances, workshops, panels and parties. Tonight: "The Quickie Fest." Experience short explosive works by emerging artists. \$7-\$12 sliding. 8pm. 777 Valencia St. (btwn 18th & 19th sts.). Tix/info: 437-3487.

Matthew Sperry memorial @ Victoria Theatre

Friends and performers from the rock musical *Hedwig and the Angry Inch* present a memorial benefit concert for Matthew Sperry, the Bay Area bass player who was tragically killed in an East Bay traffic accident on June 5. Funds raised will help support Sperry's widow and two-year-old daughter. Sperry was a featured performer in the SF production of *Hedwig*. The concert features *Hedwig* composer/lyricist Stephen Trask, star Kevin Cahoon, and others from the show. Plus the Pauline Oliveros Quartet, Orchesperry conducted by Gino Robair, and the Red Hot Chachkas. \$30-\$100. 7:30pm. 2961 16th St. (at Capp). Tix/info: tickets.com; matthewsperry.org

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"Cadiz Lake at 600 ft." by Michael Light, from his oversize (36" x 44") photo book *SOME DRY SPACE*, part of "Paper" at Hosfelt Gallery. See Saturday.

Michael Light

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photo: StevenUnderhill.com

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Winners at IMsL 2003 (from left): 1st runner-up Ms. Ruby; IMsL 2003 Tammie Nelson; and 2nd runner-up Jennifer Morgan. They competed at Club Joy in Omaha, Nebraska last Saturday night, July 19.

Mister Marcus

IMsL 2003 in Omaha

Tammie Nelson of Indianapolis wins it

by Mister Marcus

There was much whooping and hollering in Omaha, Nebraska last Saturday night, July 19 when the diminutive Tammie Nelson of Indianapolis, Indiana was named the 17th International Ms. Leather at Club Joy.

While I was not privy to the scores, my discussion with the judges indicated it was a difficult decision to pick a winner out of the five women who competed: Ruby Rose of Cincinnati, Ohio; Jennifer Morgan of Philadelphia, Pennsylvania; Jae Janusz of Denver, Colorado; Ms. "Flower"; and Tammie Nelson.

The women faced judges Philip Deitch, Shann Carr, Leigha Fleming, Miss Julia (Keathley), Kate Chapman, Sarah Humble and Jo Parker while they romped through the interviews, speeches, leather appearance and fantasies. The vendor fair and the workshops took place in the Best Western Redick Hotel and a horde of the "usual suspects" (including lots and lots of men) were on hand for the Amy Marie Meek (Bare Images) production.

A basket auction and parties by various groups took place all weekend.

Former IMs.L Shann Carr seemed to be enjoying the three days without having to entertain and just have fun. Her proudest moment was attending the victory party with two of those huge battery operated light fixtures placed inside her bra that lit up whenever anyone touched them — and plenty of people did just that!

The oddest happening was that scamp, Ryan Goldner, who managed to get a Canadian leather woman to pose in an exotic photo shoot covered with Bologna strategically placed in various orifices of her body. Later, Ryan managed to induce Shann Carr to do almost the same thing with some other kind of meat! So when the calendar comes out as a fundraiser, you will surely want one!

In his first US appearance since winning the title, Int'l. Mis. Leather John Pendal flew in from London to meet his new sash wife and bid adieu to Russ Cosgrove, who stepped aside from the title. Her 11-minute step aside speech was met with a standing ovation and she did not hesitate to announce that the Ms. World Leather organization paid her airfare and hotel expenses to get her there for her step down.

There were also four women competing for the International Ms. Bootblack title: Katie Whelp from Philadelphia, boi joe from Toronto, "Ember" from Dallas, Texas, and slaveboi eddie from Los Angeles.

The speeches were cogent and insightful, the fantasies elicited a lot of excitement and laughter, and the production was flawed only by microphone glitches which did not deter emcees Glenda Rider and Connie Cox from doing a great job.

When all the votes were counted, slaveboi eddie was named International Ms. Bootblack and Katie Whelp was the runner up.

The stomping "drum roll" ushered in the announcement of the IMs.L winners: second runner-up Jennifer Morgan, first runner-up Ms. Ruby of Cincinnati, and Tammie Nelson got the sash, the medal and the title.

The audience cheered lustily for their new icon. Flash cameras exploded from all quarters and a rush to the stage to congratulate the new title holder, and it was all over by 2330.

The win climaxed an invigorating weekend with lots of people networking, meeting old and new friends and generally having a good time.

It's all over until next year, and a lot of thanks go to all the volunteers and everyone who worked so hard to make it a success!

Dore Alley Fair this Sunday

The big mid-summer leather event is upon us. This week in San Francisco, leather people from around the world are gathering for another Dore Alley Fair (aka

"Up Your Alley") on Sunday, July 27. Every motel and hotel in the South of Market area is sold out and more events are on the docket this week than space here will allow.

The Up Your Alley Fair is located South of Market on Dore Alley between Folsom and Howard streets and the adjoining block of Folsom Street between 9th and 10th Streets.

To kick off the weekend, on Friday night, July 25 at the Eagle Tavern, the 21st SF Leather Daddy will be chosen when Tony Koester steps down (and MCs it with Jason Ladd). The judges this year are Keith Truitt, Andre English, Don Thompson, Jeff Henness (of Seattle) and Boy Will Brunner. Donna Sachet will augment a \$7 beer/soda bust with entertainment.

If you're still interested in competing, you can submit an application online by clicking on www.sflatherandbear.com.

Saturday night, Bill Mitchell, Vibby Bramlett and Boy Jeff Nowack will step aside for the 2003 California Leather Man, Leather Woman and Leather Boy at the Ramada Plaza Hotel. There's a meet & greet and basket auction on Friday at Daddy's Bar and a cocktail party at the hotel at 1900 on Saturday before the contest; victory party at Daddy's after the contest and a victory beer/soda bust on Sunday from 1600 to 1800.

Sunday, the biggest little street fair opens around 1100 on Folsom between 9th & 10th and between Folsom & Howard again. Not a room is to be had in any SoMa hostelry and even as you read this, leather people from Canada, Australia, Germany and England are here already for the event.

Immediately following the fair, the "official" Up Your Alley Tea Dance "Play @ Fusion" will take place at 715 Harrison beginning at 1700. Ducats are \$15 advance/\$20 @ door and available at the Barking Frog, Mister S and Bodywear.

It will be a busy week so gear up and get lots of rest so you can have a go at it with the best of them. Above all, have fun and be nice to the tourists!! ▀

ARTS

Kinsey Sicks

◀ page 25

Rachel?

Ben Schatz: Physically, it takes about an hour. Emotionally, it takes about two seconds, and sometimes less than that. Which is most unfortunate for my personal life.

When did you first discover that you had a knack for writing paro-lyrics?

BS: I don't know if I've discovered it yet. I'm just teasing. I'm pretending to be modest so that people will like me more. I can remember being in third grade and writing parodies. I did it in college, I did it for years, but it never occurred to me that it was a marketable skill. Over time with the group, I discovered that if I work hard I can vaguely pass mediocrity.

It's open season in terms of what I'm willing to write. It's not necessarily open season in terms of what the group is willing to accept. There are many more things that I have written that the group has not seen fit to inflict upon an audience.

Kinsey Sicks have a rigorous touring schedule. What's the best part about that?

IK: Oh, there's a good part, huh? There are some hidden parts that are fun. First of all, the performing is great. Everyday there's a little trepidation because it's a new venue and a new audience, and it's not until you are in the first or second song that you really get a handle on who these people are and how they're going to react to the rest of the show. There's an excitement about that. The other hidden fun parts are what the Kinsey Sicks are like,

stuck in a van, driving intra-city. That's truly fun. We sing and make gross-out jokes, we listen to a lot of music. That's become fun, the hanging out in what would otherwise be dead time.

What's the worst aspect of touring?

IK: I'm really tired of airports. We have a lot of luggage. Those wigs take up space, honey. We have a lot of luggage, all of which requires explanation. We're almost always selected for extra searches. Some security people are amused by it, some aren't.

There's that, and being away from home. Being away for stretch after stretch. Then getting home and having it take three days of resting before you can appreciate just being home again.

Ben, what is the best part of the touring schedule for you?

BS: I'm fresh meat in more cities?

And what's the worst part?

BS: I have to eventually return? Can I give you a serious answer? The first answer was Rachel's answer. The best part is, in a way, that we're fresh meat in new cities.

I love having devoted fans, but it's also a joy to get that amazing delight from people who are first discovering us. The touring itself is not a joy; it's the performing that's a joy. The difficult part of the touring is the disruption of our personal lives.

How does such a schedule affect your romantic life?

BS: My what? [“Your romantic life.”] See Rachel's answer above.

IK: It's easier for me because I have a partner. We do this long-distance thing. Knock wood, it's non-problematic for us. We're re-

ally happy to see each other when I get home. I know that for the other girls, it really is a huge impediment. The way it's unfolding is that they can date, but it's hard to start up a relationship. We're not home any more than we are anywhere else.

Are there plans to celebrate the Kinsey Sicks' 10th anniversary in a special way?

IK: I had totally not even thought about that. Wow! You're right, September 30 is coming up. Depending on when you date from, the 1993 formation anniversary or the 1994 first performance anniversary. We made a point of booking ourselves a run here in San Francisco, just so we can be home. We're going to be running for seven weeks at the New Conservatory Theater in San Francisco, doing a quasi-holiday show called *Oy Vey in a Manger*. But you're right; we should definitely do something special!

One of my favorite Kinsey Sicks songs is, "Why Does Celine Go On?" Will you be going to Las Vegas to see the extravaganza?

BS: I'm putting that at the top of my agenda.

IK: We might have a booking in Las Vegas later in the year, so I imagine we would go. Chris/Trampolina, who sings that number, is, despite the sarcastic tone, a big Celine Dion fan. He's an unwilling fan. He's sort of repulsed, but hugely attracted. He would go in a minute. ▼

The Kinsey Sicks perform at the Herbst Theatre, Sat., July 26, at 8 p.m. For tickets, call City Box Office, (415) 392-4400, or visit tickets.com, or www.cityboxoffice.com.

Red hot mamas

◀ page 32

Coconut Grove Playhouse in Florida.

The story of a family of wealthy Cuban exiles fleeing Castro in the '60s struck a personal chord with Arnaz.

"The woman I played made the transition much better than my own grandmother did," she says. "Despite our family's success, she was always remote, and now I think I know why."

As guardian of the Lucille Ball and Desi Arnaz legacy, which has spawned innumerable books, calendars and collectibles, Arnaz notes that the public's perception

of her parents is coming into clearer focus.

"When my brother Desi and I produced the *Lucy and Desi's Home Movies* documentary, we showed more of what made them who they were," she says. "Now the portrait is getting more accurate."

Arnaz appreciated the recent TV biopic *Lucy* that starred Rachel York and Daniel Pino. "I thought it was 10 times better than the previous one. You could tell that it was made with respect, and Danny, who played my dad, was great."

When she's not taking care of her family, starring on stage or television (as a Martha Stewart-like cosmetics tycoon on a recent

Law and Order), Arnaz must approve all designs for the tidal wave of *I Love Lucy* collectibles that now flood gift shops and eBay.

"Too much of it is stuff that has no purpose, but there are people who do whole rooms in it," she says. "I said, 'Let's do some useful collectibles, like checkbooks.' I see all the stuff we put into landfills and think, Do we really need *I Love Lucy* snowglobes?"

While Monday night's event will mark Michelle Lee's *Help Is on the Way* debut, it will be the third appearance for Lucie Arnaz. "This is one of my favorite events to perform in," she says. "It's really well put together, we have a lot of fun, and it's a tremendously good cause." ▼

EVENTURES IN LEATHER**Friday, July 25**

21st annual SF Leather Daddy Contest at the Eagle from 2000-2300, with a \$7 beer/soda bust, networking, entertainment and the naming of Tony Koester's successor.

Mr. SF Leather Troy Anicete pre-Dore Alley Party at the Powerhouse beginning at 2100, with raffles, leather events and prizes.

Saturday, July 26

Will Clark's "Bad Boys By the Bay" burlesque show to benefit Magnet at the Blue Room Gallery (2331 Mission) from 1400 to 1900. For tickets: 415-581-1600.

California Leather Man, Woman, Boy contest at the Ramada Plaza Hotel around 1900. Who will succeed Bill, Vibby and Jeff?

Dragfest extraordinaire at the Eagle Tavern from 1500 to 1900, mc'd by Dossie Easton, with barbecue, strippers, foot massages and outrageous gender-bending drag.

The 15 Association monthly play party at the usual location with doors open from 2000 to 2300. \$15 donation. For info: 673-0452.

Sunday, July 27

Dore Alley (Up Your Alley) Street Fair from 1100 to 1800. Hordes of kinky people & leather galore. Powerhouse opens at 1000 in the morning. Followed by Play@Fusion t-dance at 715 Harrison. Don't forget, you have to work on Monday!

Weekend, August 1-3

Northern California Regional Leather Sir/boy contest weekend up at Guerneville. Boots & Boxers Party at the Rainbow Cattle Co. on Friday; contestants Intro at the Triple R on Saturday at 1430. Contest at the Odd Fellows Hall at 2000 and Sunday Brunch at 16229 3rd Street on Sunday. Be there.

Southwest Regional Leather Sir/boy contest happens in Phoenix. For more information, click on www.swleathersir.com.

Weekend, August 8-10

3rd Annual Ms. World Leather competition in Dallas, Texas at the Hotel Radisson on Mockingbird Lane, with \$59 rooms. VH-1 will be there to capture it for the world. Lots of women in leather. www.MsWorldLeather.com.

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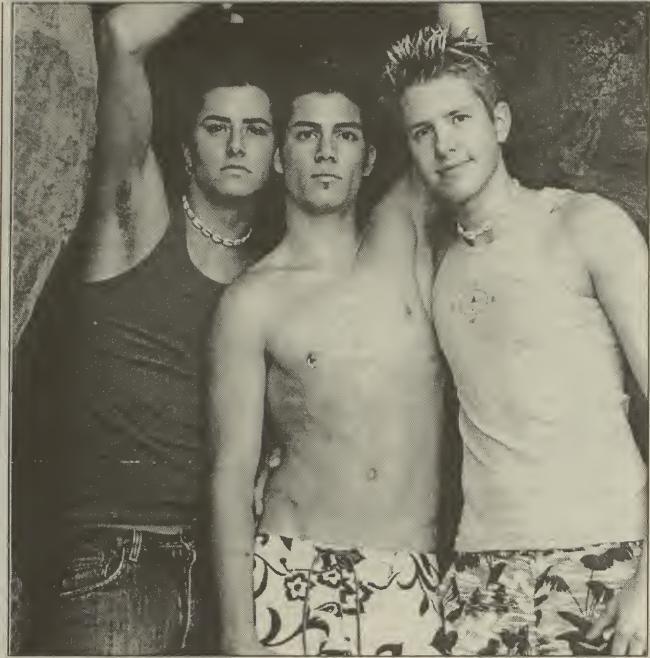
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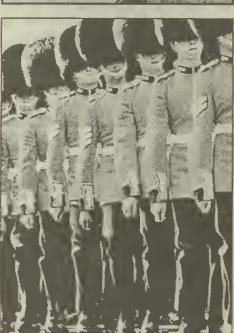


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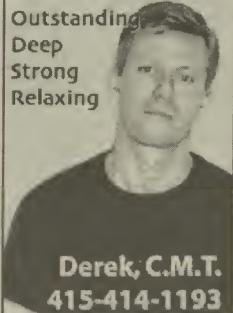
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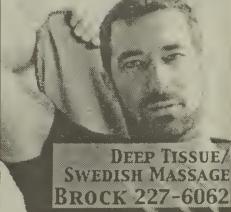
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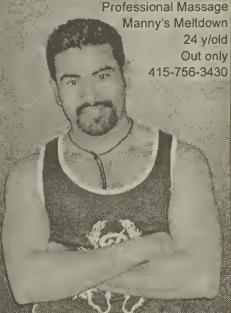
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